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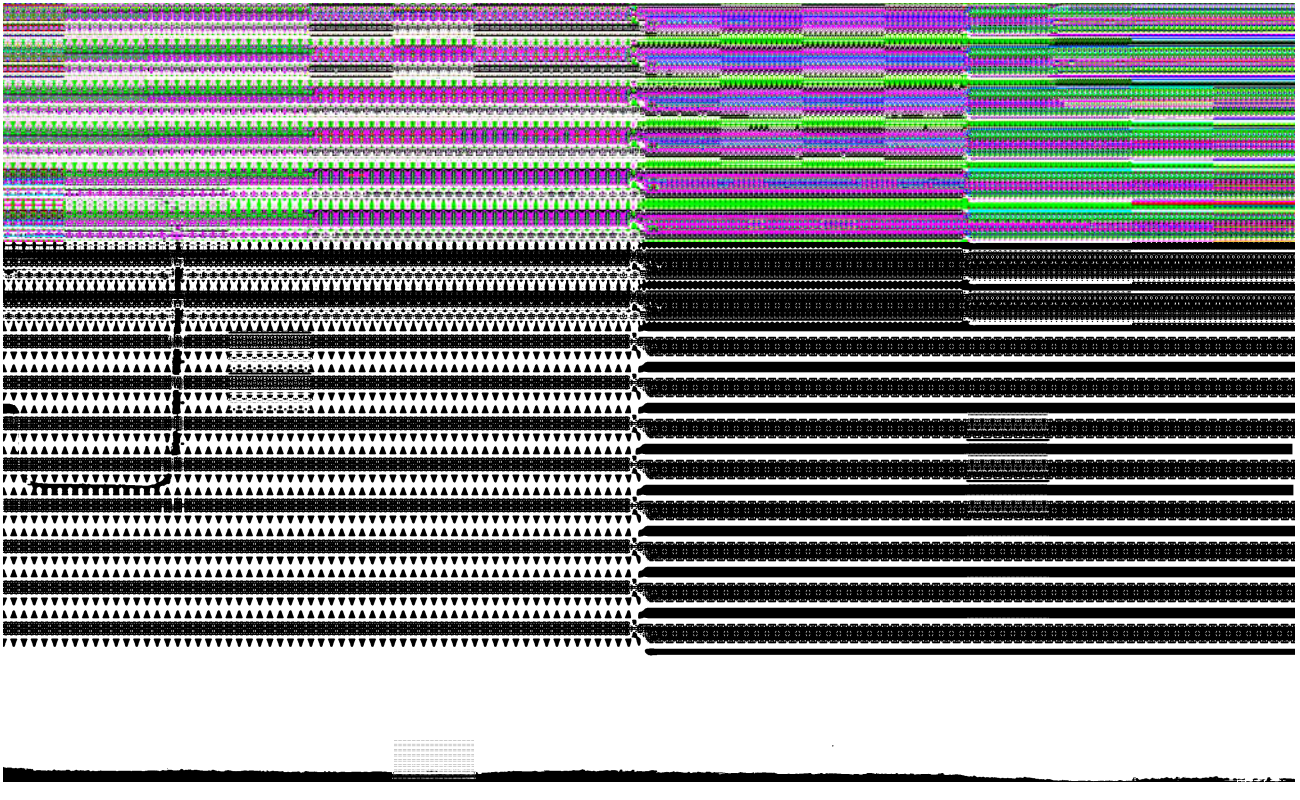

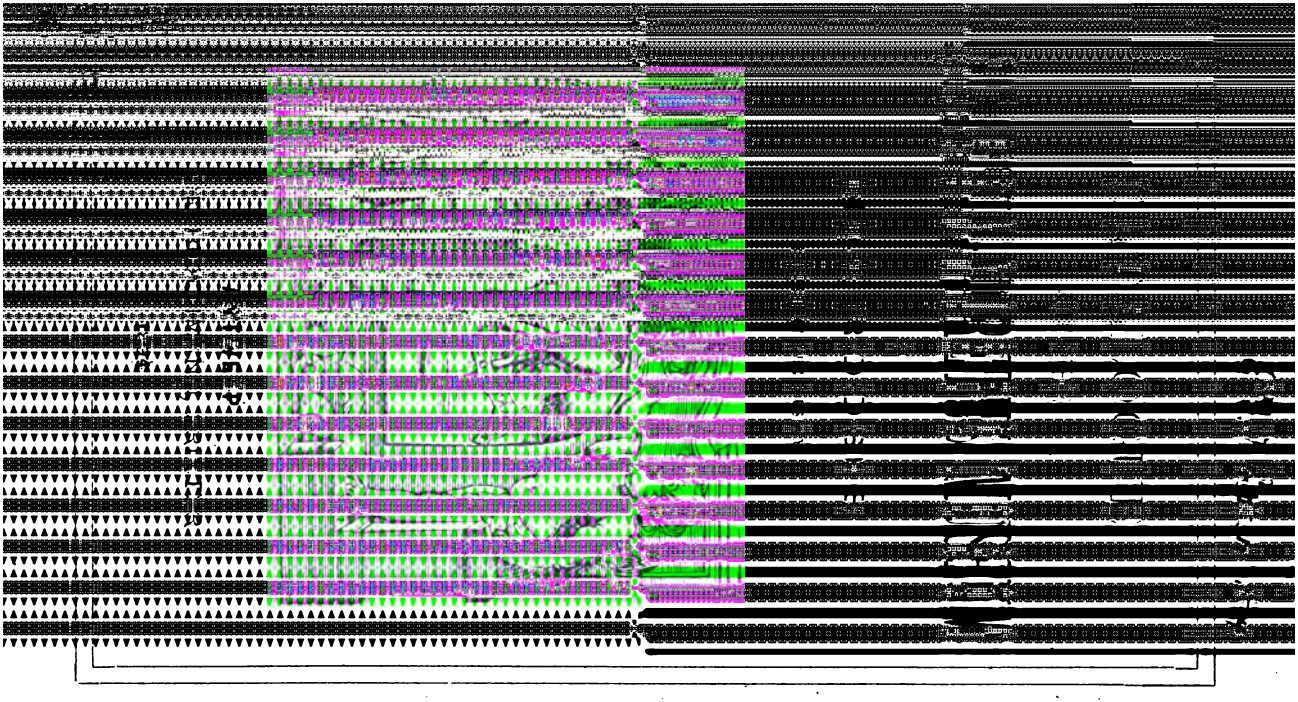

# CATALOGUE

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# PLANTIN-MORETUS MUSEUM

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The Plantin-Moretus Museum is situated in the buildings which were occupied, since the year 1576 until 1876, by the illustrious printer, Christopher Plantin, his son-in-law John Moerentorf or Moretus, and their descendants.

By act dated the 20th April 1876, the Municipality of Antwerp bought the Plantin-Moretus mansion, with the printing materials and collections which it contained, and converted it into a public Museum, which was opened on the 19th of August 1877.

Before enumerating the objects exhibited in the different rooms, we shall briefly make the family known who, during three centuries, inhabited and managed the renowned architypography. We shall then concisely state the history of the buildings, composing the actual Museum.

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## THE PLANTIN-MORETUS FAMILY.

The founder of the Plantinian printing office, Christopher Plantin, was born at Saint-Avertin, one mile from Tours. The date of his birth is not exactly known. One of his engraved portraits and his tombstone both mention the year 1514; one of his painted portraits shows it to be 1520; in several public acts Plantin himself varies about the date of his birth and fluctuates between 1518 and 1525. He lost his mother when very young.

Plantin's father, having fled from the pest which had carried away his wife, went to Lyons and there entered the service of Claude Porret, « audiencier » of the church of St-Just. Accompanied by his son, he followed one of his master's nephews, called Peter Puppier, who was going to study at Orleans and Paris. On his departure from the latter town, he there left young Christopher and remitted him a small sum to continue his studies. He promised to come and fetch him soon, but forgot his promise and the youth, at the expiration of his meagre resources, went to Caen where he bound himself apprentice to a printer.

The oldest witnesses agree to designate as his master the printer Robert Macé, second of that name. At Caen Plantin made the acquaintance of Jane Rivière; he married her in 1545 or 1546, and went to live with her in Paris. There he found Peter Porret, a nephew of the « audiencier » Claude Porret, with whom he had been brought up in Lyons. The two, who had been friends since childhood called each other

brothers, and this habit, which they kept up during lifetime, served as a foundation to a legend on the origin of Plantin and Porret.

Both, it is said, were sons of the illustrious Charles de Tiercelin, who died crowned with glory, but devoid of fortune. His children having to provide for their sustenance by the labour of their hands, resolved to do so with courage. But, that they might not dishonor the coat of arms of their noble ancestors, they assumed the plebeian names of two plants, the plantain and the leek, in French Plantain and Porret. One became a bookseller, the other an apothecary.

Only the last phrase is true in this legend. Plantin, after his marriage, lived some time in Paris. In 1549 he settled at Antwerp, which was at that time, together with the capital of France, the most flourishing town of the north-west of our continent, as a book-binder and casket-maker.

He first lived in the « Lombaarden vest » (Lombard Rampart) near the « Kammerstraat » (Brewerstreet — now « Kammenstraat » rue des Peignes — Combstreet) and then transferred his quarters to one of the streets in the neighbourhood of the Exchange, where we again find him established in 1555. He soon made a reputation as a clever workman ; his book-bindings, his caskets and cases, his works in gilding and mosaic on leather, excelled in beauty all that was made of that kind in the Netherlands.

He was well received by the scholars of Antwerp and by the merchants who frequented the Exchange ; he even gained the good graces of Gabriel de Çayas,

secretary to king Philip II. This high officer of state who, towards 1555, staid in Antwerp, wishing to send his master a precious stone of great value, directed Plantin to make a small box to send it in. The work being finished, Plantin took it himself to Çayas. Night falling, the artisan, preceeded by a servant who carried a light, arrived at the « Meirebrug », when some drunken men with their faces covered by masks, in search of a guitar player, who had offended them, thought they recognized their enemy in the inoffensive workman, carrying his box under his arm. They rushed upon him, one of them drew his sword and pierced him. The thrust was so violent, that the evil-doer had great difficulty in withdrawing his weapon from the wound. Plantin explained to his furious assailants that they were mistaken in their man; they then saw their mistake and fled. The wounded man reached his house half dead. They immediately called surgeon John Farinalius and Doctor Goropius Becanus, who, at first sight, despaired of saving the victim of this fatal mistake. Nevertheless his life was saved; but, not being able to devote himself to manual labors, which necessitated his moving and holding his body bent, he abandoned his trade as a book-binder and returned to the profession of printer, which he had practised at Caen.

Plantin became a citizen of Antwerp on the 21st of March 1550; in the same year he was received into the corporation of St Luke, with the title of printer, which proves that, occupying himself with book-binding, he regarded as his principal trade that which he was to follow so gloriously later on.

The first book Plantin printed under his name is dated 1555, and entitled : *La Institutione di una fanciulla nata nobilmente*. From 1555 to 1562, he only published a comparatively small number of works, and the progress of this first period, although real, was rather modest.

In 1562, he was accused of having printed an heterodox tract entitled : *Briefve instruction pour prier*. (Short instruction for praying). A search was made at his house and three of his workmen were arrested and condemned to the galleys. Plantin himself escaped from a sentence, the most rigorous examination having discovered nothing in his conduct which was contrary to orthodoxy. But not thinking himself safe in the Netherlands, he took refuge in France and remained a whole year at Paris. The next year he returned and entered into partnership with Cornelius and Charles Bomberghe, James de Schotti and Doctor Goropius Becanus. Plantin was appointed what we should call the managing director of the Association. This lasted until 1567 and enabled our printer to give a large extension to his business.

Plantin declares in many places of his correspondence, that he broke off with his companions, because they were not of an irreproachable orthodoxy. And, in fact, shortly after the end of the Association, the brothers Bomberghe and James de Schotti were obliged to fly on the charge of an accusation of heresy. It would be difficult to estrange Plantin himself, before and after 1567, from all relationship with the heretics. We know from certain sources, that in the years

of his outset, he was one of the fervent disciples of Henry Niclaes, the founder of the *Family of Charity*, one of the branches of anabaptism.

Later on, he disagreed with the father of this sect; but, to the end of his life, he remained on the most intimate terms of friendship with Henry Jansen, who, after the name of his native village, called himself Barrefelt and took, as an author, the Hebrew name of Hiël. Barrefelt was one of the first followers of Henry Niclaes, but afterwards left the Family of Charity, to found a new church in his turn. Plantin's ideas were in community with those of this kind of illuminate, and he printed several of his works. Barrefelt preached the absolute identification with God and considered exterior worship an indifferent thing. In this mystic doctrine Plantin saw no obstacle to serving with ardour the Catholic church and his great supporter, the king of Spain.

Towards 1567, he found his principal supporter in Philip II and counted amongst his most devoted and powerful protectors cardinal Granvelle and the king's secretary, Gabriel de Çayas. On their recommendation he was chosen to publish the royal Bible in five languages, the principal work he ever printed, nay, the most important which any printer ever produced in the Netherlands.

Whilst Plantin was working at the Bible, he printed at the same time his first Breviary and Roman Missal, after the authorized version of the council of Trente. In November 1570, Philip II commissioned Plantin with the printing of the liturgical books for Spain and

obtained for him on this occasion a privilege of the Holy-Seat, extending to all the countries depending from the monarchy. This privilege was the principal basis of the future prosperity of the Plantin-Moretus family. Ever since 1572, the Missals, Breviaries, Diurnals, Antiphonaries, the Offices of the Virgin Mary, in every size, were issued from the Antwerp office by tens of thousands.

Plantin himself in the meanwhile obtained but losses and pecuniary troubles by these privileges and royal favors. At that time these provinces were passing through the frightful crisis caused by the contest against Spain, which lasted for seventy years and ended by the ruin of Antwerp and the Spanish Netherlands. Trade was ruined, the money was concealed, the confidence in the future wanting, all the conditions failed to make the entreprises succeed into which the printer, bold to rashness, threw himself. The king of Spain, having burdened him with ruinous works, promised large subsidies. But times were as hard for the monarch's chest as for those of his subjects. To the end of his life Plantin claimed in vain the enormous sums which Philip II owed him and which were never paid. He ran into debt so deeply, that he felt the necessity once more to leave his adopted town. In 1583 he proceeded to Leyde, and remained there until 1585. He then returned to Antwerp after the capture of that town by the duke of Parma.

In 1557, Plantin abandoned his abode near the Exchange, and settled in the « Kammerstraat, » which in former days was the centre of commerce for books.

Up to 1564, he lived at the *Golden Unicorn*. In the course of that year, he transferred his offices and shop to another house in the same street, called the *Great Falcon*. He changed this name into that of the *Golden Compasses*, borrowed from his printing mark.

He occupied this abode up to 1576, at which period he set up his offices in a house in Hoogstraat (Highstreet) situated near St-John's gate and belonging to Martin Lopez. To the end of his life he nevertheless continued to keep his bookshop in Kammerstraat.

After the pillage of the town of Antwerp, in 1576, Plantin had to reduce his business and only kept half of Lopez's house. On the 22nd of June 1579, he bought this part, which had an outlet into Vrijdagmarkt (Friday-market) and gave it the name and sign of *Golden Compasses*. There he lived till his death and there too his successors continued his business, until the town of Antwerp bought the buildings to make them the Plantin-Moretus Museum.

Plantin had not, as has often been said, a branch office at Frankfort, but like other printers, he used to open a shop there during fair-time about Eastertide and in autumn.

In 1567, he founded a branch at Paris, the management of which he entrusted to his paternal friend, Peter Porret, assisted by his clerk, Guy Beys, who afterwards became his son-in-law. In 1577 Plantin sold the house with all its contents to Michael Sonnius, a Paris printer.

Beys continued to exert himself in that town

in the trade of book-seller and lived there until his death, with the exception of the years 1590 to 1594, during which time he lived at Antwerp. After the death of Guy Beys, in 1595, Madeleine Plantin, his widow, was remarried to a book-printer of Paris, called Adrian Périer, who used as printing mark the Plantinian compasses.

When Plantin returned from Leyde in 1585, he transferred the house which he had founded there to his son-in-law Raphelengien, who had married his elder daughter, Margaret. Their son kept the printing office on until 1619.

Plantin, who left no male descendants, wishing to favour considerably his son-in-law, Jan Moerentorf (Moretus), gave him, by legacy, the printing office and shop at Antwerp. But upon the joint-heirs' objections Jean Moerentorf accepted a part double that of his brother-in-law's ; he kept the office, the shop, the greater portion of the books in the storehouse and some materials, and became the sole successor to his father-in-law in the Antwerp printing office.

Plantin took as his motto *Labore et Constantia* « By Work and Perseverance », and never has a motto been more completely justified. He had the noble ambition to equal and even to surpass the great printers, his predecessors or contemporaries, the Aldes, the Estiennes, the Frobens and the whole pleiade of typographers, who in the first half of the XVI$^{th}$ century made Antwerp one of the principal book-markets in the world.

However modest Plantin's beginnings were, they

showed his desire to produce fine and good books ; his « Magnificent and sumptuous funeral pomp of Charles V in the town of Brussels » dates from 1559 and may rightly be called, in point of its impression « magnificent and sumptuous ». The same year he printed a Bible, the following year he produced a liturgical and several classical books in small sizes, thus flourishing in different kinds of publications which immortalized his name.

From 1563 to 1567 he undertook most divers works: classical authors, books of science, philology, jurisprudence, Greek and Hebrew printings. All his books were executed with the greatest care ; many being tastefully illustrated. His most elegant publications in small sizes fall in this period.

In 1567 he commenced his polyglot Bible ; in 1568 his first Breviary of the Council of Trente ; then came the Fathers of the Church : St-Augustine and St-Hieronymus, his great works of Jurisprudence and History, his *Thesaurus Theutonicæ Linguæ*, the most ancient Dutch dictionary, which was drawn up at his own expense and after his indications. He published the works of Guicciardini, Dodonæus, Ortelius, Clusius, de Lobel, Justus Lipsius, Simon Stevin and other learned authors ; he produced numerous works of engraving and important musical compositions. His reputation spread all over Europe. The average of the books he published amounted to fifty a year their total exceeding fifteen hundred.

Towards the end of his career, the bad times and pecuniary difficulties he had to fight against, retarded,

but did not slacken his activity, and although they were of less importance, the volumes he published in 1588, the year before his death, numbered fifty two.

Plantin had been appointed prototypographer to the king in 1570. He had to keep a hand to the ordinances on printing which were to be observed by the typographers and booksellers, and to exercise a strict supervision over the masters and workmen.

The troubles which burst out, a short time after this appointment did not allow him to seriously fulfil the works under his charge ; for him they were always a sort of sinecure, which he moreover exercised gratuitously. After the year 1576, he only retained the honorary title.

Plantin died on the first of July 1589 and was buried in the apsis of the Cathedral, not far from the site which to-day contains his funeral monument.

After the death of his father-in-law, John Moretus continued the Plantinian printing office. He followed the foot-prints and respected the traditions of his predecessor ; his printings are as well elaborated as Plantin's. Nevertheless, under his direction, the number of books printed yearly greatly diminished and their importance was much inferior to the editions of the founder of the office. The classical authors and scientific books disappeared altogether to make room for works of devotion, ecclesiastical history and ancient philology.

John Moretus I, born on the 22nd of May 1543, died on the 22nd of September 1610. As Plantin had wished the printing office at Antwerp, with all its

materials, to become the property of his son-in-law, so as to give himself a worthy successor, even so the latter, in conjunction with his wife, assigned their sons Balthasar and John heirs to the buildings and materials of the office and continuers of the firm founded by their grandfather. He stipulated in his will, that, failing his two eldest sons, the printing office should pass, entirely, into the hands of those of their children or relations whom the family would consider most worthy. This clause acquired force of law for their descendants and was repeated in the wills of all their successors, during centuries; it remained a kind of majorat, and the cause of the marvellous conservation of treasures of all sorts accumulated by Plantin and by the successive proprietors of the printing-office.

Balthasar and John Moretus II, the former of whom was born in 1574, the latter in 1576, helped their father since 1592. John died in 1618 and Balthasar entered into partnership with John van Meurs the same year. This partnership ended in 1629. From 1610 until 1641, the year of his death, Balthasar Moretus I was in truth the chief of the Plantinian house. He was a man of uncommon knowledge, of high intelligence. Although entirely paralyzed on the right side, he displayed an indefatigable activity and became the most illustrious of the Moretus family. He knew how to give a new impetus to the concern, and the office was, under his direction, nearly as illustrious as during the life of Plantin. He had large constructions added to and repairs effected in the paternal house. In 1638, he annexed to the printing establishment the shop, which

had remained separated up to that time. Being connected with a large number of eminent men, and with the most celebrated artists of his time, he got Rubens to paint portraits of members of his family and of learned men, which still adorn the Plantin-Moretus Museum.

His successor was the son of his brother John Balthasar II, born in 1615, who died in 1674. This was the last of the Moretuses who produced any editions worthy of being mentioned. After him, the privilege of printing liturgical books became the principal preoccupation of the heads of the architypography. Besides the publishing of the Missals and Breviaries, the Moretuses continued, up to 1705, to print the ordinances and placards of the town of Antwerp, and being rich already, they did not undertake, beyond these two kinds of lucrative works, a single task which might have caused annoyances or exposed them to run pecuniary risks. When, in 1662, Balthasar Moretus II made the inventory of his possessions he ascertained with satisfaction that his fortune already amounted to 341,000 florins, or about two millions of francs in our money.

Balthasar II was succeeded to by his son Balthasar III, born in 1646, who died in 1696. He was created a nobleman by the king of Spain, in 1692, and obtained the privilege of exercising the trade of printer without derogation to the nobility. The Moretuses took as their arms : Of gold with an eagle of sable charged upon his breast with a scutcheon of gules, supercharged with a star radiating with gold on a champaign checked with azure and five strokes silver. It was

with very slight modifications the star of Balthasar Moretus I placed upon the coat of arms of the Gras or Grassis, the name of the mother of John Moretus I.

Balthasar III was succeeded to by his son, Balthasar IV, born 1679, who died in 1730 : his younger brother, John-James Moretus (1690-1757), managed the printing office after him. His eldest son, Francis-John (1717-1768), succeeded to his father, and had a large building constructed (1761-1763) fronting Vrijdagmarkt (Friday-market), in place of the small houses, which up to that time had stood before the ancient printing office. His wife, Mary-Theresa-Josephine Borrekens, managed the business up to the day of her death, the 5th of May 1797. Their four sons, James-Paul-Joseph (1756-1808), Lewis-Francis-Xavier (1758-1820), Francis-Joseph-Thomas (1760-1814), Joseph-Hyacinth (1762-1810) managed it together after the death of their mother. In 1820, Albert-Francis-Hyacinth-Frederick (1795-1865), son of Joseph-Hyacinth, succeeded to the last survivor of the three uncles. His younger brother, Edward-John-Hyacinth (1804-1880), who succeeded to him, sold the printing office with the buildings belonging thereto, the material and the art-collections to the town of Antwerp in 1876.

The last Plantinian printing dated is of 1866; nevertheless the Moretuses continued working up to 1867. The last patent paid by them as typographers dates from 1871.

## THE BUILDINGS OF THE PLANTIN-MORETUS MUSEUM.

When in the month of June 1576 Plantin came to live in the house of Martin Lopez, it consisted of a building, with frontage in Hoogstraat (High street), near the old St-Janspoort (St-John's-gate), with a garden. This had an outlet on Friday-market and stretched northerly, to Heilig-Geeststraat (Holy-Ghost street).

After the pillage of the town by the Spaniards, in the month of November 1576, this property was divided into two parts; one had its outlet in High street, the other on Friday-market. Plantin from this time only occupied the latter half, comprising the garden and a building situated on the back ground. He bought this property on the 22nd of June 1579. In the deed of sale it is simply described as a house with portal, drawing room, garden and coach-house. In the year 1576, he transferred his printing office to his new quarters and gave it the name of the *Golden Compasses* which was the name of the shop he continued to keep in Kammerstraat.

From 1578 to 1580, he built three houses on the part of his garden along Holy-Ghost street, and converted the coach-house into a fourth house, situated beside the first three. They received the names of the *Silver Compasses, Copper Compasses, Iron Compasses,* and *Wooden Compasses.*

In 1579, he had the printing shop built at the south of the garden, on the site which it at present occu-

pies. On the 28th of May 1580, he obtained permission to arch the sewer at the side of the door-way on going out and there to construct a small building.

In the inventory of the furniture made in 1596, after the death of Plantin's widow, we find mentioned in the large house : a drawing-room on the ground floor, a meal tub and an oven, a gallery, a servants' room, a reading room with a step, an office and a kitchen.

Three of the houses in Holy-Ghost street were let at this period; the fourth, the *Copper Compasses*, was sold by Plantin in 1584.

At Plantin's death the houses comprising part of the deceased's possessions were divided amongst his children. John Moerentorf (Moretus) received as his portion the printing office with the adjacent small house, to the left of the entrance gate. In 1608, Catherine Plantin sold to John Moretus the *Wooden Compasses* which was her due in the division of the estate; in 1620, Henrietta Plantin sold the *Iron Compasses* to Balthasar Moretus. In the same year, the latter bought the house « het Vosken », situated next to the *Wooden Compasses* in Holy-Ghost street, looking behind into the yard of the printing office. The *Copper Compasses* did not become the property of the Moretuses until 1798, the *Silver Compasses* in 1819. These two last houses are not actually annexed to the Plantin Moretus Museum, but they were sold to the town of Antwerp at the same time as the printing office and the buildings which were successively annexed.

In 1620, Balthasar Moretus had great repairs and reconstructions effected in his grandfather's house. He

had the covered gallery built, with its two stories, to the north of the yard, in order to conceal the frontage behind the houses in Holy-Ghost street ; he had the beams and floors of the largest portion of the house and several marble chimney-pieces renewed.

In 1635, he bought the house *de Bonte Huyt*, having its frontage in High street adjoining behind the yard of the printing office ; it was resold in 1768. On a ground taken from this new property, he had the gallery of the west side of the court yard extended in 1637, and built the present correctors'-room with its story in the course of the year. At the same time, he had the floor of the printing office and arcade in the corner of the south side of the yard constructed. All these works were completed in 1639. In 1640, he had the large library furnished and so had, the year before his death, the satisfaction of bringing the reconstruction of the paternal house to an end.

The seven small houses which, in Plantin's time, had stood amongst the buildings of the architypography and Friday-market, successively became the property of the Moretuses, and, on the site of five of them Francis-John Moretus had in 1761-1763 a large main building constructed with frontage on the square. In 1803 James-Paul-Joseph Moretus bought the last two of the seven small houses ; in 1812 they were demolished and replaced by the house which now forms the corner of Friday Market and Holy-Ghost street. This building was sold to the city of Antwerp with the rest of the property in 1876.

The entrance of the proprietor's dwelling was formerly at the outlet of the porch, leading from the street to the yard, opposite to the first window of the printing office. The door was walled in 1763 and the entrance made in its present place. Until the same date the staircase, which is still to be found in the corner of the yard, under the covered gallery, was the principal staircase of the house.

After all these changes and constructions, the buildings of the architypography have conserved, since 1763, the form and dimensions they now have.

# THE PLANTIN-MORETUS MUSEUM

## FRONTAGE — ENTRANCE GATE.

The building, having its front in white stone on Friday market, was built between 1761 and 1763, after the plans of the architect ENGELBERT BAETS, for the account of Francis-John Moretus. There is only one room in the depth, back to back with the oldest constructions situated around the yard.

The entrance door is surmounted by a modillion in freestone, representing the mark of the Plantinian printing office : one hand emerging from a cloud and holding a pair of compasses, supported on one of the branches and turning upon the other, with a banderol, passing between the two points and bearing the Plantinian motto, *Labore et Constantia.* A woman, with her arm resting upon a pedestal, and Hercules with his club, are seated to the right and left of the shield, holding a wreath above them. Hercules is the personification of Labor; the woman that of Constancy. The same symbolic idea is expressed by the compasses, the foot in turning representing Labor, the other, which is motionless, Constancy.

This work of art was made for Balthasar Moretus I

by Arthus Quellin (1609-1668) who, on the 12th August 1639, received 150 florins for it. It had formely adorned the house « de Bonte Huyt », in High street, and was painted and gilt. On the 22nd of November 1644 Balthasar Moretus II paid Arthus Quellin 18 florins to transfer the modillion from High street to Friday market. In 1761 it was placed above the new gate as it had surmounted the old one (1).

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## THE ENTRANCE HALL.

The visit to the Plantin-Moretus Museum should be commenced by the rooms, situated at the right of the porch. Before entering these rooms, the visitor crosses an entrance-hall, where a statue of *Apollo* in white stone is placed on a marble pedestal, six feet high without the foot, and which is a work of the sculptor William Godecharle (Brussels 1750-1835). It was made in 1809 for one of the appartments occupied by the Moretus family. The God of Poetry and Arts is represented holding in one hand the harp, in the other a wreath. The arms of the Moretuses are carved upon the basis of the antique altar against which Apollo leans. Upon the foot, the word *Artibus* is read.

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(1) Adi, 12 Augusti 1639. Aen Quellinus steenhouwer, voor den passer met Labore et Constantia in steen gehouwen : fl. 150.

Adi, 22 November 1644. Item betaelt aen Artus Quellinus voor het versetten en repareren van den passer van de Bonte Huyt op de Mart : fl. 18.

Above the doors there are four decorated panels, inserted in high relief, representing *Architecture*, *Geography*, *Painting* and *Mathematics*.

They were made, in 1781, by the Antwerpian sculptor Daniel Herreyns.

In the middle of the Entrance Hall a copper lantern is hung up ; in the place where it is attached to the ceiling, an eagle with spread wings is seen, painted in 1763 by Theodore de Bruyn (born at Amsterdam, apprenticed at Antwerp in 1752), who also decorated the five panels of rustic diversions in the dining room, looking towards Friday market and closed to the public.

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## I.

## FIRST DRAWING ROOM ON THE GROUND FLOOR.

The walls of this hall are hung with ancient Flemish tapestry, bearing in their frame the coat-of-arms of the family Losson-Van Hove, for whom they were woven, and the compasses of Plantin, who most likely purchased them from the original proprietor. They were made for a larger room than the one where we see them and at a later period sustained damages which made the subject unrecognizable. The name of Thomiris, traced on the border of the gown of one of the personages, teaches us nevertheless that these panels represented in their original state the history of that queen of Scythians, who defeated Cyrus and had him beheaded.

The present windows of this saloon and of the two next ones are the exact reproduction of those which existed until 1763 and were replaced, at that time, by modern windows with large panes. In the lower part of these windows are written on stained glass the names of two Moretuses, those of their wives and the dates of the birth and death of the ancient proprietors of the house.

Four shields, in the fixed part of the window, reproduce twice the star, which Balthasar Moretus and his successors adopted as their emblem, as also the arms of Mary de Sweert, wife of John Moretus II, and Anna Goos, wife of Balthasar Moretus II.

The corbels in this saloon, like in nearly all the other rooms of the museum, which support the principal beams, are carved and represent alternately the emblem of Plantin and that of Balthasar Moretus.

In the chimney two fire-dogs in iron are seen, with a fire plate representing David with the prophet Gad, dated 1661.

Above the chimney-piece there is a picture representing the Plantinian sign. The compasses are surrounded by a frame of foliage, the bandrol is held by two allegorical personages : Work is represented by a tiller, Constancy by a woman holding a cross. The ground is formed by a mountainous landscape. The picture was painted in 1640 by Erasmus Quellin, who was paid 250 florins for it. (1)

(1) Adi 20 Septembris 1640 : E. Quellinio pro pictura Laboris et Constantiæ 250 fl. (B. Moretus. Account of the money taken at the desk since the 1st of July 1640).

Canvas, H. 4 feet L. 6 f. 7 i.

On the night before the opening of the Plantin-Moretus Museum the board of directors had the following inscription in Dutch and French placed above the two doors :

IN 1876
UNDER THE ADMINISTRATION OF THE BURGOMASTER
Mr LEOPOLD DE WAEL
THE PLANTINIAN PRINTING OFFICE
WAS BOUGHT FROM Mr EDWARD MORETUS-PLANTIN
BY THE CITY OF ANTWERP WITH THE INTERVENTION OF THE STATE
AND TRANSFORMED INTO A PUBLIC MUSEUM

This inscription constitutes a homage rendered to the magistrates, to whose active and enlightened intervention the city of Antwerp owes, before all, the creation and organization of the Plantin-Moretus Museum.

In the middle of the room a precious table with inlaid tortoise-shell is found. Between the two windows an oak dresser is placed, in Flemish renaissance style, upon the shelves of which are exposed :

A beer pot in brown stone of a round shape encircled by ornaments in relief upon which one reads the date : 1591 ;

two stone pitchers, one grey with blue decoration, the other dark brown ;

a set of five pieces in China porcelain, white ground decorated with flowers and birds of various colors;

four Dutch cut wine-glasses ;

a large ornamented platter in crockery ; in the middle, the Plantinian mark with the inscription : *Wie cant al passen. Diet coren doet wassen* ;

a plate and fruit dish in crockery, both decorated with the arms of the Moretuses surmounted by the letters B. M. (Balthasar Moretus).

Close by are placed, upon carved oak pedestals, two busts in white marble, the one of Leopold de Wael, burgomaster of Antwerp, by Eugene Van der Linden; the other of Edward Moretus-Plantin,by Robert Fabri. Both were offered to the Museum by a committee, who had collected by means of a public subscription, the funds necessary to have these works of art executed. They were inaugurated on the 12th of August 1881 and testify for the gratitude of the Antwerpian population towards the purchaser and the seller of the antique architypography.

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## II.

## SECOND DRAWING ROOM ON THE GROUND FLOOR.

This drawing room in Flemish renaissance style like the greater part of the ornaments of the house, is hung with dark green damast, dating from the XVIIIth century and originally tinted in pink. The chimney-piece, in marble and oak, was made after the plans of the town architect, Peter Dens, and occupies the site, where, since 1763, a white marble chimney had stood. The original chimney was placed at the bottom of the room, where the outlet door is at present. This is the only room of the ancient architypography in which it has been necessary to introduce modern constructions, imitating the disappeared authentic parts.

In this chimney fire-dogs in iron and in copper are seen and a fire plate of the 17th century, on which Adam and Eve and the medallions of a Roman warrior and a woman are represented.

Above the two doors are the dates 1555 and 1876; the first indicates the year, in which Plantin printed his first volume; the second that, in which the town of Antwerp acquired the Museum. Below these dates are the mark of Plantin and the coat-of-arms of the Moretuses.

In the colored panes, forming medallions in the middle of the leaden cross-bar windows, the visitor reads the names of Plantin, four of his sons-in-law, their wives and Balthasar Moretus I; also the dates of their birth and death.

Beside of the chimney there are two rich cabinets. The one on the right is laid in with tortoise shell, framed in palisander and ebony. It is adorned with 23 biblical subjects painted on white marble. These small panels are framed in copper, stamped and gilt. The frame of this furniture is supported by four negroes in gilt draperies. It is crowned by five small figures.

The work is Flemish and dates from the XVIIth century.

The furniture to the left is inlaid with ornaments in enamelled tin. On the small door, in the interior wall, the Plantinian mark is seen; on the exterior folding doors the initials of Moretus, a work of the XVIIth century.

On this last cabinet, between two vases in Japan

porcelain, stands a clock in gilt silver shaped in the form of a small temple. It was given as a present to one of the Moretuses by the archduke and duchess Albert and Isabella.

Above the chimney-piece and on the walls all round there are thirteen pictures and four grey-paintings. Amongst these seventeen paintings, fifteen portraits are hung up, representing the members of the Plantin-Moretus family, or scholars united by friendship to the first heads of the printing office; all are bust paintings. We shall mention them beginning from the right of the entrance.

1. RUBENS (PETER PAUL] 1577-1640 *Portrait of Jac. Moerentorf* († 1558), father of John Moretus I. He wears a piped collar and a black garment bordered with fur and holds some papers in his right hand.

This picture was painted about 1633 for Balthasar Moretus I, and paid 24 florins. (1)

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(1) The following is the text of the documents, which allows us to determine by approximation the date of the pictures and drawings of Rubens, and to indicate the price they were made for. We cite these documents in their entirety, on account of their importance for the history of the great Antwerpian master, although several works are mentioned which no longer exist in the collections of the Museum.

*Grand livre* 1610-1618. Fol. 178.

Monsieur Pietro Pauolo Rubenio doibt avoir,

Pour aultant qu'il a retocqué les figures d'*Aguilonius*, *Lipsii*, *Senecæ*, et quatre du *Missel*. luy sont advouez Opera Boissardi montants, fl. 36. —

(To the debit of the painter, opposite his credit, we read: 1614, 13 Mai pour *Boissardus*, *Antiquitates Romanæ* . . . . . fl. 36. —)

Pour la délinéation des figures d'*Aguilonius*, de deux vignets du *Missel* et deux figures dudit, *Seneca Moriens*, *Senecæ caput* et *J. Lipsius*, touchants à feu notre mère, montant. . . . . fl. 112. —

The original, which Rubens utilized, is found in room VII of the Museum.

Panel H. 0,625 m., L. 0,485 m.

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Pour la délinéation de *Nativitas Domini, Annunciatio B. Mariæ, David Pœnitens, Missio Spiritus Sancti, Assumptio B. Mariæ, Omnessancti, Cœna Domini, Resurrectio Domini, Crucifixus cum latronibus* et *Crucifixus defunctus* et *Frontispicium Breviarii* . . fl. 132. —

Pour payntures pour mon frère Baltasar : *C. Plantinus, J. Moretus. J. Lipsius, Plato, Seneca, Leo decimus, Laurentius Medicus, Picus Mirandula, Alphonsus rex, Matthias Corvinus* . . . . . fl. 144. —

(The balance of debtor and creditor allows us to conclude that the ten pictures were made in 1616. They cost 14 fl. 8 pence each).

*Grand livre* 1624-1653. Fol. 222.

Pour les peintures et contrefaicts et frontispices ensuivants lesquels il a inventé et dépeint.

Pour la peinture de *St Juste* pour compte de Balth. Moretus trois cents fl. . . . . fl. 300. —

Pour cincq figures peintes sur paneel, à sçavoir : *Notre Dame avec l'enfant Jésus, St-Joseph, St-Gaspar, St-Melchior et St-Balthasar*, pour compte de Balthasar Moretus, à trente florins la pièce. . . fl. 150. —

Pour sept contrefaicts sur paneel de *Petrus Pantinus, Ar. Montanus, Abr. Ortelius, Jac. Moretus, Joanna Riviera, Martina Plantina* et *Adriana Gras*, pour compte de Balth. Moretus, lesquels il estime à 24 fl. la pièce, mais advouons seulement à fl. 14-8 . . . . . fl. 100.16. —

Pour deux visages peints sur paneel de *Christus et Maria* pour B. M., à fl. 24. . . . . fl. 48. —

Pour 13 frontispices des livres ensuivants en-folio, (entre lesquels neuf durant la compagnie de Jean van Meurs) à sçavoir : *Annalium Tornielli, Annalium Harœi primi tomi, ejusdem tomi 2di, Obsidionis Bredanæ, Vitarum patrum, Catenæ in Lucam, Conciliorum Coriolani, Bosii de Cruce, Lessii de Justitia*, et despuis la ditte compagnie : *Operum Blosii, Dionysii Areopagitæ, Justi Lipsii* et *Blosii* (dico *Goltzii*), à 20 florins la pièce . . . . . fl. 260. —

Pour 8 frontispices des livres ensuivants in-4o, desquels deux durant la compagnie de Jean Van Meurs, à sçavoir : *Mascardi Sylvarum*, et *Lessii Imago;* et despuis laditte compagnie : *Sarbievii Lyrica, Peinture de Son*

2. RUBENS (PETER-PAUL) *Portrait of Adrienne Gras* wife of Jac. Moerentorf (1514-1592). She wears a white linen bonnet, a piped collar and a black gown bordered by a straight band of fur.

Painted about 1633, at a cost of 24 fl.

The original is in the next room.

Panel, H. 0,625 m., L. 0,485 m.

2bis. QUELLIN (ERASMUS) 1607-1678. *Portrait of Balthasar Moretus I.* He is represented down to his knees, wrapped in a cloak, his right hand resting on some books placed on a table.

Grey-painting made for the engraver. Engraved by Cornelis Galle, junior, who reversed the picture. In the print the right hand has become the left. The painter had foreseen this peculiarity, important in a portrait of Balth. Moretus, who was lame on his right side.

Panel, H. 0,235 m., L. 0,177 m.

3. RUBENS (P.-P.). *Portrait of Arias Montanus* (1527-1598), the learned orientalist, who, by order of Philip II,

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*Altesse, Insignia Card. a Dietrichstein, Poemata Urbani VIII, ejusdem Imago* et *Symbolorum Petrasanctæ*, à 12 florins. . . . . fl. 96. —

Pour deux frontispices en-8° : *Thomæ a Jesu de Comtemplatione*, durant la compagnie de Jean van Meurs, et après *Haftenii Via crucis*, à fl. 8. . . . . fl. 16. —

Pour trois frontispices en-24° : *Sarbievii, Bauhusii* et *Bidermanni*. à fl. 5. . . . . fl. 15. —

Pour compte de la peinture de Jean van Meurs cinquante fl. fl. 50. —

Pour aultant que B. Moretus luy accorde pour les sept contrefaicts de *Petrus Pantinus* et autres icy en hault, à raison de 24 florins la pièce, vient pour surplus . . . . . fl. 67. 4

Total fl. 1103. —

conducted the printing and correction of the polyglot Bible from 1568 to 1572. He is seen three quarter face. He holds a book and wears upon his cloak the red cross of the knights of St-Jacob.

Painted about 1633 at the cost of 24 florins.

Panel H. 0,625 m., L. 0,485 m.

4. RUBENS (P.-P.). *Portrait of Abraham Ortelius* (1527-1598) the celebrated Antwerp geographer, a friend of Plantin and John Moretus. He is seen in profile. His hand rests on a terrestrial globe ; he wears a piped collar, a black garment and a great-coat with a fur collar.

Painted about 1633, at the cost of 24 florins.

Panel H., 0,62 m., L. 0,48 m.

5. (Above the chimney-piece). UNKNOWN. *Portrait of Christopher Plantin* (1514?-1589). Three quarter faced and represented in a black garment with a piped collar of white linen ; he holds the compasses in one hand, a book in the other. In the corner at the top of the panel to the right : « A° 1584, ætatis 64. »

At the time when the Plantinian printing office was sold, this portrait was attributed, without a single reliable foundation, to one of the Francis Pourbus. In the beginning of this century, when the traditions about their authentic authors were obliterated in the family, several portraits received similar arbitrary attributions. The portrait must have been painted at Leyde where Plantin lived in 1584.

Panel H. 0,62 m., L. 0,50 m.

6. RUBENS (P.-P.). *Portrait of Peter Pantinus*, professor at Louvain (1556-1611). Three quarter face. He is

dressed in black and holds a book, on the back of which one reads : « Vita B. Theclæ ». In the upper corner, to the left of the picture, his coat-of-arms is found.

Painted at a cost of 24 fl., in 1633, after a portrait belonging to Lewis-Joseph d'Huvetter, of Ypres (1).

Panel H., 0,625 m., L. 0,485 m.

7. RUBENS (P.-P.). *Portrait of Justus Lipsius* (1547-1606). Three quarter face, with full beard. Round the neck a plaited collar; upon the shoulders a black mantle bordered by a large fur band.

Painted between 1612 and 1616, cost 14 fl. 8 s.

Panel H. 0,615 m., L. 0,50 m. Engraved by Peter De Jode.

8. RUBENS (P.-P.). *Portrait of Jeanne Rivière*, Plantin's wife (1521?-1596). Three quarter face, she wears a cap of white linen, a black dress, a piped collar.

Painted about 1633, cost 24 fl.

Panel, H. 0,625 m., L. 0,485 m.

9. RUBENS (P.-P.). *Portrait of Christopher Plantin.* Made after nr 5 of the same room. Painted between 1612 and 1616, cost 14 fl. 8 s.

Panel H. 0.625 m., L. 0.485 m.

10. RUBENS (P.-P.). *The printing mark of John Van Meurs*, the partner of Balthasar Moretus I, from 1618 till 1629. The sign represents a hen hatching her eggs, with the motto : « Noctu incubando diuque ». This emblem is surmounted by a border containing a

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(1) Repperit tandem Rubenius effigiem D Pantini p. m. eamque mihi ad exemplar tuum depinxit (B. Moretus to L. J. d'Huvetter, 29 July 1633).

head of Minerva, an owl, the emblem of that goddess and the symbol of night, a head of Mercury, and a cock, the symbol of day. Above it, an antique lamp, the symbol of the light diffused by the press; beneath it, the wand of Mercury and a trumpet crossing each other, the symbols of Commerce and Fame.

This sign was possibly meant in the paragraph of Rubens' bill : « On account of the painting of John Van Meurs, fl. 50 ». It has been engraved several times in copper and wood.

Panel, H. 0,19 m., L. 0.205 m.

11. WILLEBORTS alias BOSSCHAERT (THOMAS) (1614-1654). *Portrait of Balthasar Moretus I (1574-1641)*, The head is seen three quarters. The beard and hair are growing grey. He wears a collar of white linen, frilled and turned down upon a black garment.

Painted in 1641. With the portrait of B. Moretus on his death-bed, it was paid 96 florins, on the 11th of October 1641, (1).

Canvas. H. 0,644 m., L. 0,505 m.

12. WILLEBORTS alias BOSSCHAERT (THOMAS), *Portrait of Jasper Gevaerts* (1593-1666). Gevaerts or Gevartius was secretary of the city of Antwerp and author of several books on philology and archeology. He is dressed in a black garment and a ruff. He has a fair moustache and small beard and is seen three quarter face.

This portrait was attributed to Corn. de Vos at the

(1) Ao 1641. Adi 11 Octobre. Betaelt voor twee contrefaictsels van Oom Saligher, een doot, een naer het leven aen Sr Willeborts, fl. 96. (Private expenses of Balth. Moretus II).

time of the sale of the Plantinian office. This attribution dated from a period not far remote and was not based upon any serious foundation.

In designating Th. Willeborts as its author, we allowed ourselves to be guided by an old document and by the handling of the work. In 1658, a few years after the execution of the picture, Balthasar Moretus II noted in his inventory that in the large drawing room 29 portraits were found « nearly all originals by Rubens and Willeborts (1). »

Canvas. H. 0,64 m., L. 0,504 m.

13. RUBENS (P.-P.). *Frontispiece in grey-painting of M. C. Sarbievii Lyricorum libri IV.* (Plantin, 1632, in-4°). The painting represents, to the right, Apollo placing his lyre upon an altar; to the left, a muse watching over the cradle of the young Herodote, in whose mouth the bees are seen depositing their honey. In the upper part are suspended, between a palm and a laurel, the arms of pope Urban VIII in the background mount Helicon with Hippocrene descending from it.

This grey-painting was engraved by Corn. Galle, senior, to serve as frontispiece to the book of Matthias Casimir Sarbievius, *Lyricorum libri IV.* In 1637, the plate received another inscription and served as frontispiece to : *Stephanus Simoninus, Silvæ Urbanianæ seu gesta Urbani VIII.*

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(1) Anno 1638. Ultima Decembris. Reghister van de schilderyen: 29 Verscheyden pourtraiten in de groote Camer boven de lyste meest alle originele van Rubens ende Willeborts, het een door d'ander à fl. 10. . . . . fl. 290. —

Panel. H. 0,175 m., L. 0,138 m.

14. RUBENS (P.-P.) *Portrait of Martina Plantin*, (wife of John Moretus I) 1550-1616. She is seen nearly full face and wears a white cap with loops of fine stuff, a ruff of small dimension and a black dress over which a heavy gold chain is hung.

Painted about 1633, at the cost of 24 fl.

Panel. H. 0,625 m., L. 0,485 m.

14bis. UNKNOWN. *Miniature of Christopher Plantin.* Plantin wears a black great coat trimmed with fur and a plaited collar. He is represented at a younger age than in the preceeding portraits.

Bought by the Museum in 1880.

Copper. H. 0,11 m., L. 0,09 m.

15. RUBENS (P.-P.). *Portrait of John Moerentorf (Moretus I)* (1543-1610). John Moerentorf, who latinized his name to that of Moretus, was the husband of Martina, second daughter of Plantin. He wears a stiff plaited collar and a black garment. Hair short and grizzly ; beard of the same colour cut short on the cheeks.

Painted between 1612 and 1616, at a cost of 14 fl., 8 s.

Panel. H. 0,648 m., L. 0,505 m.

In the middle of the room, in a showdesk, a portion of the drawings is exposed which the Plantin-Moretus Museum possesses. They were made by different painters to be engraved as frontispieces or illustrations of works published by the architypography.

This is the enumeration :

16. DE VOS (MARTIN) 1531-1603. *Eight drawings for a*

*Missal :* Abraham and Melchisedech ; the Adoration of the shepherds ; Christ on the cross with Mary, St-John and St-Magdelen, signed and dated : « M. De Vos, f. 1582 » ; Christ on the cross with Mary, St-John, St-Magdalen and two angels collecting the Saviour's blood ; the Resurrection of Christ signed and dated : « M. De Vos. f. 1588 » ; the Descent of the Holy Ghost ; the Crowning of the Virgin ; the Last Judgement, signed and dated : « M. De Vos, f. 1582 ».

Pen-drawings, washed with bistre, in folio size. The copper plates engraved after these designs were used in the Plantinian Missals, since the beginning of the XVII$^{th}$ century up to 1614. At this date they were replaced by Rubens' compositions.

17. DE VOS (MARTIN). *Forty drawings for an Office of the Virgin.*

In 1588, Martin de Vos furnished Plantin with the drawings for an edition of the Hours of the Virgin ; they were engraved by Crispin Van den Passe. He received 6 fl. ; the painter 1 1/2 fl. a piece.

Pen-drawings, washed with bistre, size in-16°.

18. DE VOS (MARTIN) *S$^t$-Bruno.* Figure of the saint surrounded by ten medallions representing the scenes of his life.

Designed for the Rules of the Capucines (Plantin 1590) and engraved by Crispin Van den Passe.

Pen-drawing washed with bistre, size in-8°.

19. DE VOS (MARTIN). *Frontispiece of a Latin Bible* (1599).

Pen-drawing, washed with Indian ink, in-8°.

20. VAN DEN BROECK (CRISPIN) 1524-1591? *The Virgin of seven sorrows.* The Virgin is represented sitting, her breast pierced by a sword. Seven medallions representing the sorrowful scenes of her life surrounding her.

This drawing was made, in 1587, by Crispin Van den Broeck to Plantin's order for the account of John Mofflin, abbot of St-Winocksbergen. It was engraved by Jerome Wiericx; Plantin paid 6 florins for the drawing and 96 florins for the engraving (1). In a letter dated 4th November 1586 John Mofflin gave Plantin notice to send a picture to be reproduced by this drawing. The medallion, he says, « does not correspond to the work of the principal picture, having been made by different hands. » The reproduced picture evidently belonged to the old Flemish school. The medallions are of a more recent style.

Pen-drawing washed with Indian ink, in-folio.

21. VAN DER BORGHT (PETER) about 1540-1602. *Thirteen drawings for a Breviary and two wood cuts.* The Evangelist St-John is signed « PE. v. Borght. »

Pen-drawings washed with Indian ink. Size in-16°.

Peter Van der Borght is one of the artists who worked most for the Plantinian printing office. From 1565 to 1599, not a year passed but he designed or engraved on copper plates for one or several

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(1) *Account of Jean Mofflin* — 25th January 1587.

Pour la peinture de la Nre Dame à tailler 6 fl, et pour le cuivre 6. fl. et 2 L. (12 fl.) à bon compte de taillure et 14 L. (84 fl.) qu'il faudra encore estant achevé de tailler par Jérôme. — Val. 18 Liv. de gros.. fl. 108.—

books. He also furnished drawings of the most elegant capital letters cut in wood.

22. VAN DER HORST (NICHOLAS) † 1646. *The Entrance of Mary of Medicis into Brussels.*

23. VAN DER HORST (NIC.). *The portrait of Mary of Medicis.*

These two drawings signed, «N. Van der Horst» were engraved by Andrew Pauwels for the works of La Serre. « The Entrance of the Queen mother into the Netherlands », published by the Plantinian printing office in 1632. (1)

Pen-drawings tinted in bistre, in-folio size.

Queen Mary of Medicis, accompanied by the Archduchess Isabella, visited the Plantinian printing office on the 10th of September 1631. Balthasar Moretus I composed a compliment in honor of the two princesses and offered it to them during their visit. He reprinted it in the book of La Serre.

24. VAN NOORT (ADAM) 1557-1641) *Nine drawings for : P. Biverus, Sacrum Oratorium* (Plantin 1634, in-4o).

Engraved by Charles de Mallery in 1630. (2)

25. VAN NOORT (ADAM). *Five drawings representing subjects of the life of Mary.* Three amongst them bear the monogram of the master A V N coupled.

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(1) 17 Octobre 1631. Pour les pourtraicts du titre de l'Entrée de la Reyne Mère et de l'arbre de génération d'icelle à Van der Horst fl. 48.—
13 déc. 1631. A. Van der Horst voor de teekeninghe van 't hof van Brussel ende entree van de Koninginne tot Brussel . . . , fl. 26.—

(2) *Accounts of the engravers Galle* fol. 76 : 1630 den 4 november. Mallery gesneden het leven van ons L. Vrou in duyfkens syn 9 platen met herteekenen en lystkens onder. Stuck 33 gul. . . . . 297.—

Pen-drawing washed with bistre, size in-8°.

26. RUBENS (P. P.). *Receipt* of 600 florins paid to the master by Balthasar Moretus, for the picture ornamenting the sepulchral monument of John Moretus I at the Antwerp Cathedral. This picture is a triptych, representing the Resurrection of Christ in the centre panel and in the shutters St. John the Baptist and St. Martin. The receipt, dated 27th April 1612, is of the following tenor :

Ic onderscreven bekenne ontfanghen te hebben van Sr Balthasar Moretus de somme van seshondert guldens eens tot betalinghe van sijn vaders saligher epitaphium door mij geschildert. Tot bevestinghe der waerheyt hebbe dese quittantie met mijn handt gescreven en onderteekent, desen 27 april 1612.

Pietro Pauolo Rubens.

(I the undersigned acknowledge having received from Sr Balthasar Moretus the sum of six hundred florins, in payment of his late father's epitaph painted by myself. In confirmation of the truth, I have written and signed in my handwriting the present receipt on this 27th April 1612. Peter Paul Rubens.)

27. RUBENS (P.-P.). *Act* dated the 27th November 1630, by which Rubens sold to Balthasar Moretus I for a sum of 4920 florins, 328 exemplaries of the works of Hubert Goltzius and gave him the plates for the price of 1000 florins, to be paid in books. The receipts of Rubens, recognizing the payment of capital and interest are written on the act itself.

Said copies belong to the edition of Jac. Biæus [Antwerp, 1617) and comprise the four first volumes

of the complete works of Goltzius. From 1634 to 1637, Balthasar Moretus had the fifth volume reprinted, containing the history of the Roman emperors. From 1631 to 1633 he had the medallions which were to illustrate this volume cut by Christopher Jegher. This however was only published in 1645, by his nephew and successor, Balthasar II. At this period, the copies of Biæus' edition, sold by Rubens, were provided with new titles and prefaces and annexed to the fifth volume; they formed as it were a new edition.

28. QUELLIN (Erasm). *Woodcut with the coat-of-arms of pope Urban VIII.*

Drawing, washed with ink. Engraved by Barth. Gavantus : *Thesaurus sacrorum rituum.* (Plantin, 1646, in-4°).

29. RUBENS (P.-P.). *Frontispiece for : Jacobi Bidermani Heroum epistolæ, Epigrammata et Herodias.* (Plantin 1634, in-24°). Upon an antique altar a lyre is placed encircled by a wreath of ivy ; beside the lyre a cup and vase used for the sacrifices. The drawing contains in Rubens' handwriting the following words : « Ara, Patera, et Simpulum, Pietatem, Religionem et Sacra indicant, Lira et Hederacea Corona Poesim ».

Pen-drawing paid 5 florins, engraved by Corn. Galle, senior.

30. RUBENS (P.-P.). *Frontispiece for : Bernardi Bauhusii et Balduini Cabillavi Epigrammata et Caroli Malapertii Poemata.* (Plantin 1634, in-24°). A monumental stone of a Hermes, where a Muse is substituted to Mercury. A lyre and the buckle of Minerva are on

the sides. The drawing contains the following explanations, written by Rubens : « Habes hic Musam, sive Poesim, cum Minerva, seu Virtute, forma Hermatenis, conjunctam, nam Musam pro Mercurio apposui, quod pluribus exemplis licet. Nescio an tibi meum commentum placebit, ego certe mihi hoc invento valde placeo, ne dicam gratulor. Nota quod Musa habeat Pennam in capite, qua differt ab Apolline. »

Pen-drawing, paid 5 florins, engraved by Cornelis Galle, senior.

31. RUBENS (P.-P.). *Frontispiece for : Urbanus VIII Poemata* (Plantin, 1634 in-4°). The drawing represents Samson discovering a swarm of bees in the jaw of a lion.

Pen-drawing, paid 12 florins ; engraving by Corn. Galle, senior.

32. RUBENS (P.-P.). *A mark of the Plantinian printing office.*

Pen-drawing, washed with ink. Probably drawn to serve as a model to Theodore Galle, who engraved it or had it engraved on a silver dish. On the 15th of March 1630, Balthasar Moretus paid him for this drawing 36 florins (1). It was engraved, with a few modifications in the accessories, by Corn. Galle senior, to adorn the title of the works of Justus Lipsius, tom. II, III, IV (Plantin, 1637, in-folio).

33. RUBENS (P.-P.). *Portrait of a Jesuit father.*

Drawing in Indian ink and white chalk in-4° (Doubtful piece).

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(1) *Accounts of Theodore Galle* A° 1630. Den 15 Meert. Gesneden in een silveren telloor den passer naer Rubbens. . . . . gul. 36.—

34. RUBENS (P.-P.). *Woodcut of the coat-of-arms of Urbanus VIII.*

An identical composition, but with the coat-of-arms of Clement XI, is engraved on the frontispiece of a Psalter of 1713.

Pen-drawing, heightened by white and black (Doubtful piece).

35. RUBENS (P. P.). *A mark of the Plantinian printing office.*

Pen-drawing heightened by white and black (Doubtful piece).

36. RUBENS (P.-P.). *Frontispiece of: Opera Justi Lipsii.* (Plantin, 1637, in-folio). Upon a rustic arcade containing the bust of Justus Lipsius, Philosophy and Politics are seated. The mountings of the arcade are formed of two terms, representing Seneca and Tacitus. To the right, Mercury and Prudence; to the left, Minerva and Bellona, below the she-wolf and some Roman weapons.

Pen-drawing, washed with ink, paid 20 florins. Engraved by Corn. Galle, senior.

37. RUBENS (P.-P.) and QUELLIN (ERASM). *Portrait of the count-duke of Olivarez, minister to Philip IV, king of Spain.*

Rubens made a grey-painting representing the medallion of count-duke of Olivarez encircled by symbolic figures. The present drawing is a copy simplified, made by Erasm Quellin after this piece. It was paid 18 florins by Balth. Moretus, in 1639 (1). The

(1) Den 24 9ber 1639. A Erasmus Quellinus voor de teeckeninghe van Conte Duca . . . . . fl. 18.—

plate, engraved by Corn. Galle, junior, for the works of Luitprand (Plantin, 1640, in-folio), bears the indication : « Petrus Paulus Rubenius pinxit. »

38. RUBENS (P.-P.) and QUELLIN (ERASM). *Frontispiece of: Luitprandi Opera*, published by father Hieronymo de la Higuera, annotated by Laurentio Ramirez de Prado, (Plantin, 1640, in-folio). Upon a cylindrical pedestal sits History. To the left, an olive-tree, upon which are hung the tiara and the papal keys. A woman is fastening a chain to the trunk formed by the portraits of the popes. Around a palm-tree Mercury is rolling up a ribbon, with the words *Pace et Bello*, which intercrosses with a chain, formed by the portraits of emperors and kings of Europe, whose history was written by Luitprand. Europe is represented in a low-relief, adorning the base of the pedestal.

Pen-drawing, washed with bistre, signed « E. Quellinius delin. » Rubens conceived the subject of this composition ; Erasm Quellin drew it ; Corn. Galle, junior, engraved it. On the 25th May 1639, it was paid 24 florins to E. Quellin (1).

39. RUBENS (P.-P.) and QUELLIN (ER.) *Drawing of the frontispiece of : Icones Imperatorum Goltzii* (Plantin 1645, in-folio). Julius Caesar is sitting upon a cylindrical pedestal. He holds in his left hand a statuette of Victory ; in his right hand, the terrestrial globe ; at the side of the pedestal the emperor Constantinus is standing on the right, on the left, Rudolph I.

Pen-drawing, heightened with white and black,

(1) *Account E. Quellin* : 1639, 25 Mai, Item een boeck van del Prado . . . . . gul. 24.—

bearing the inscription : « E. Quellinius invent. ». The copper engraving by C. Galle senior bears : « Pet. Paul. Rubens invent ». The master probably conceived the design which the scholar carried out.

40. RUBENS (P.-P.) and QUELLIN (ERASM). *Drawing of the Frontispiece of : Jean Boyvin, le Siège de la ville de Dôle* (Plantin 1638, in-4°). The town of Dôle offers an obsidional crown to Philip IV and swears fidelity to him.

The drawing was made after the indications of Rubens by Erasm Quellin and paid 15 florins, on the 6th of March 1638.

The plate is engraved by Corn. Galle, senior.

41 and 42. QUELLIN (ER.) Two accounts mentioning among other things the payment of the drawings exposed under Nos 44, 45 and 46.

43. QUELLIN (ER.). *Drawing of the frontispiece of : Caroli Neapolis Anaptyxis ad Fastos Ovidii* (Plantin, 1639, in-folio).

Signed : « E. Quellinius inventor ». Paid 24 florins, on the 6th of March 1638.

44. RUBENS (P.-P.) and QUELLIN (ER.). *Frontispiece of : Barthotomœi de los Rios de Hierarchia Mariana* (Plantin, 1641, in-folio). The Virgin is invoked by king Philip IV and St-Augustine.

Drawing signed : « E. Quellinius delin ». Executed by E. Quellin, after the indications of Rubens.

Engraved by Cornelis Galle, senior.

45. QUELLIN (ER.). *Five drawings for the same work.* Four Madonnas and one « Ave Maria » the Virgin being invoked by angels.

Two of the Virgins and the « Ave Maria « are signed : « E. Quellinius delin ». These drawings were paid, in 1639, 20 flor. each. Corn. Galle, senior, engraved them.

46. QUELLIN (Er). *Drawing of frontispiece of F. Goubau, Epistolæ Pii V* (Plantin, 1640), in-4°).

Signed : « E. Quellinius » paid 24 florins, on the 25th May 1639. Engraved by C. Galle, senior.

47. QUELLIN (Er.). *The burial of J. C.*

Drawing made for the work : *Quaresmii Elucidatio de Terra Sancta* (Plantin, 1639, in-4°). Engraved by Andrew Pauwels.

48. QUELLIN (Er.). *Drawing for the frontispiece of : Roderici de Arriaga Disputationes Theologicæ* (Plantin, 1643, in-fol.)

Signed : « E. Quellinius invent. » Engraved by C. Galle, Junior.

49. QUELLIN (Er.). *Portrait of a monk,* with the device : « Pone me ad signaculum. » Small size in-fol.

50. QUELLIN (Er.).*Frontispiece of the work of Mathieu de Morgues : Diverses pièces pour la défense de la Reyne mère* (Plantin. 1637, in-folio).

The drawing bears the inscription : « E. Quellinius delin. » Rubens assisted him (1), Corn. Galle senior engraved it.

51. QUELLIN (Er.). *Drawing of a frontispiece representing Time.*

Signed « Erasmus Quellinius del. ».

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(1) Balth. Moretus I wrote to Duverdier on the 3rd of April 1637 : « Mr Rubens a conceu le frontispice et a donné la charge à un aultre maistre de le délinéer. »

52. QUELLIN (Er.). *Drawing of the frontispiece of : Balth. Corderii Expositio patrum Græcorum in Psalmos.* (Plantin, 1643-1646, in-folio).

This plate is falsely attributed to Rubens. Erasm Quellin drew it in 1641 and was paid 24 florins. It was engraved by Peter de Jode (1).

The Plantin-Moretus Museum conserves the copper of the drawings described under nos 13, 17, 22, 23, 24, 31, 36 to 40, 43, 44, 45, 48, 50, 52.

53. QUELLIN (John-Erasm). 1634-1715. *Symbolical representation of Popedom.*

Signed : « J. E. Quellinius pic. a cub. Cæs. Matis. F. 1687. »

54. QUELLIN (J.-E.). *Symbolical representation of the Catholic Church.*

Signed : « J. E. Quellinius pict. a cubic. Cæs Matis F. »

55. QUELLIN (J.-E.) *Same subject.*

Signed : J.-E. Quellinius P. Cæs Matis. »

55bis. QUELLIN (J.-E.). *Saint-Norbert kneeling before the Virgin.*

Nrs 40 to 55 are pen-drawings washed with ink; some of them are touched up with black chalk.

56. VAN WERDEN (Jac.). *A king of France.* Plate designed for the work : *Joan. Jac. Chiffletii Lilium Francicum* (Plantin, 1658, in-fol.)

Signed : « J. Van Werden, f. « Pen-drawing washed with bistre.

57. SCHUT (Cornelis). 1597-1655. *Drawing of the*

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(1) 22 Augusti 1641. Aen Erasmus Quellinus : Titulus Catenæ in Psalmos fol. . . . . fl. 24.—

*frontispiece of the work: J. Tollenarii Speculum Vanitatis* (Plantin, 1635, in-4°).

Engraved by C. de Mallery.

58. MAES (GODFREY). 1649-1700. *Ten drawings for a Breviary,* in-4°.

Signed : «G. Maes, inv. et del. » Pen-drawings washed with Indian ink.

59. VAN ORLEY (JOHN). 1656-? *Eight drawings for a Missal,* in-fol., published in 1708.

60. DE COCK (JOHN-CLAUD). 1670?-1736. *Eight drawings for a Breviary,* in-4°.

Signed : « Joannes Claudius de Cock, inv. et del. 1704 ». Drawn with a pen, washed with Indian ink.

61. TASSAERT (PHILIP-JOSEPH). (1732-? Master of the guild of St-Luke in 1757). *The Resurrection of Christ.*

Signed : « P.-J. Tassaert, inventor et delineavit 1762 ». Drawing in-fol., drawn with ink and touched with white.

62. BEUGNET. *Ten drawings for a Diurnale Romanum,* in-12°, 5 of which are in red chalk and 5 pen-drawings washed with Indian ink.

63. D'HEUR (CORN.-JOSEH). 1707-1762. *Ten drawings for a Breviary,* in-8°.

64. D'HEUR (C.-J.). *Twelve drawings for a Breviary,* in-8°.

65. D'HEUR (C.-J.). *Eighteen drawings for a Breviary,* in-12°.

66. D'HEUR (C.-J.). *Eighteen drawings for a Breviary,* in-16°.

Nrs 63 to 66 are pen-drawings washed with Indian ink.

The engraving gives all the exposed drawings reversed.

## III.

## THIRD DRAWING ROOM ON THE GROUND FLOOR.

In this room the pictures and following objects are exposed :

I. WILLEBORTS alias BOSSCHAERT (THOMAS). *Portrait of Godefridus Wendelinus.* Godfrey Wendelinus (Wendel), a philosopher, mathematician and priest, born at Lummen in Limburg in 1580, died at Roeselare in 1660. He is represented three quarter face, bare headed, his beard and hair short and grizzly, with a white collar on his cassock.

Canvas H. 0,63 m., L. 0,49 m.

2. *The Oath of the Guild of Saint-George,* called the young Arbalet (Den Eedt van der Gulde van den Edelen Ridder St-Joris ghenaemt den Jonghen Voetboghe) printed upon vellum by Plantin. This is the copy which belonged to the brotherhood, and which the new members were to read in pronouncing the oath.

3. QUELLIN (ERASM). *Portrait of Ludovicus Nonnius,* Lewis Nonnius (Noens) was a distinguished doctor inhabiting Antwerp in the first half of the XVII[th] Century. He is represented three quarter face, with greyish hair, slightly curled, a moustache and grey beard. He wears an embroidered white collar on a black coat.

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(1) 1647. 18 April. — Betaelt aen Erasmus Quellinus voor het pourtraict D. Nonnius ende Titulus Thomas a Kempis . . . . fl. 15.—

Painted in 1647 (1).

Canvas. H. 0,625 m., L. 0,463 m.

4. LEYSSENS (JAMES) 1661-1710. *St-Joseph with the infant Jesus.* The saint clothed in a blue and brown drapery holds between his hands the infant Jesus lying on a piece of white stuff; he looks up to heaven where the heads of Angels hover.

Canvas H. 1,06 m., L. 0,78 m.

5. VAN REESBROECK (JAMES). 1620-1704. *Portrait of Elisabeth Janssens van Bisthoven.* Elisabeth Janssens van Bisthoven married, on the 17th of May 1583, Nicholas de Sweert; she was then 20 years old. She was the mother of Mary de Sweert, wife of John Moretus II and died on the 29th of December 1594. She is seen three quarters; she wears a piped collar, a bonnet bulged out on the temples, and a black dress : her hair is thrown back.

This portrait was retouched by Jac. van Reesbroeck in 1659 (2).

Pann. H. 0,645 m., L. 0,49 m.

6. VAN REESBROECK (JAMES). *Portrait of Mary de*

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(1) *Book of private expenses of Balth. Moretus II* (p. 25). — 1659. Adi 3 meert gheaccordeert met Sr Reesbroeck schilder, dat hem betaelen soude voor het pourtrait van Mamere saligher, voor het myn ende voor dat van myne huysvrouwe, beneffens het veranderen vande portraicten van Grandper ende Grandmere de Sweert, in alles de somme van een hondert; waerop heden hem betaelt hebbe de somme van twee en seventich guldens ende thien stuivers . . . . . fl. 72.10

(2) Id. (p. 47) — 1660. Adi 20 november, betaelt aen Sr Reesbroeck. schilder, de somme van fl. 72 : te weten fl. 28 voor het ghene dat hy noch moest hebben, volghens het accoord hier voor p 25, ende fl. 44 voor het pourtraict van onsen sone Balthasar, als hy nae Parys is gaen woonen . . . . . fl. 72.—

*Sweert, wife of John Moretus II* (1588-1655). She is seen in profile ; she wears a flat collar and a high and transparent one upon a black dress ; also a small black head-dress falling down her forehead.

Painted by James van Reesbroeck in 1659 (1).

Pan. H. 0,625 m., L. 0,502 m.

7. UNKNOWN. *Portrait of Adriana Gras* (1514-1592). Adriana Gras was the wife of James Moerentorf and the mother of John Moretus I. She wears a white cap, a short ruffle and black dress bordered with fur.

Dated : « 1591. Aet. 77 ».

Pan. H. 0,62 m., L. 0.50 m. The picture has been enlarged ; originally its dimensions were H. 0,485 m., L. 0,375. m. This portrait is the original reproduced by Rubens in his effigy of Adriana Gras, which hangs in saloon II, N° 2.

8. VAN REESBROECK (JAMES). *Portrait of Nicholas de Sweert* (1551-1598). Nicholas de Sweert, an Antwerp merchant, was the father of Mary de Sweert, wife of John Moretus II. He wears a soft collar folded into a fringe and a black close-coat. His hair, moustache and beard are black.

This picture was retouched by James van Reesbroeck in 1659 (1).

Pan. H. 0,625 m., L. 0,48 m.

9. UNKNOWN. *Portrait of a member of the Moretus family.* He is represented three quarter face. He wears a high, broad brimmed hat ; his fair hair is long and curly, his moustache is fine, his eyebrows thick. He is

(1) See preceeding page.

dressed in a cloak and wears a white collar. On the ground an oval frame is painted.

Canvas H. 0,727 m., L. 0.57 m.

The picture appears to be by the same hand as the next one.

10. UNKNOWN. *Portrait of Balthasar Moretus II* (1615-1674). He has chestnut hair, pointed moustache ; he wears a turned down collar ; one hand is half hidden in his doublet, the other resting upon his breast. On the ground an oval frame is painted.

Signed at the top « Æta' suæ 23, ann. 1638 » ; below, a monogram hardly legible which seems to be formed by two letters M over one another followed by a P. The latter may be the initials of Michael Mierevelt.

Canvas H. 0.81 m., L. 0,63 m.

11. BOSSCHAERT alias WILLEBORTS (THOMAS). *Portrait of Erycius Puteanus* (1574-1646). Erycius Puteanus (Henry Van de Putte or Dupuy) succeeded to Justus Lipsius in the professorship of latin letters at Louvain. He is represented three quarter face, with a beard and grizzly hair. He wears a white collar, and black garments upon which a gold medal is hung, with the effigy of Philip IV of Spain.

Canvas H. 0,635 m., L. 0.485 m.

12. YKENS (FRANCIS) (1601-1693). *The Virgin and Infant Jesus in a garland of flowers and fruit.* The Virgin, suckling the Infant Jesus, is painted upon an oval tablet resting on a pedestal representing granite.

Around the medallion four bunches of fruits and flowers are placed.

Signed : « Francisco Ykens fecit ».

Canvas H. 0,99 m., L. 0,71 m.

13. RUBENS SCHOOL. *Three angel's heads envelopped by clouds.*

Pan. H. 0,52 m., L. 0,575 m.

14. BROERS (GASPAR) (1682-1716). *Battle of Eekeren, fought on the 30th of June 1703.* To the right of the picture, near a group of trees, across which the towers of a castle and of a church are distinguished, the commander of the French and Spanish allies is seen with his staff. In the middle, the battle is in action ; to the left, a mill, a village steeple and the river Scheldt, in front a bivouac fire, a tent, some luggage, implements of war and some dead soldiers lying on the banks and in the water of a pond.

Signed : « G. Broers, f. » This picture was bought at a public sale in October 1716, perhaps at the deceased painter's house, at the price of 52 florins.

Canvas H. 1,63 m., L. 2,37 m.

15. UNKNOWN. *Dead nature.* A hare, tied to a tree by one leg.

Canvas. H. 0.95 m., L. 0.762 m.

16. RUBENS SCHOOL. *Three angel's heads in clouds.*

Pan. H. 0,52 m., L. 0,575 m.

17. RUBENS (PETER-PAUL). *Portrait of Leo X.* (1475-1521). The pope is represented three quarter face dressed in his camail and scarlet cap bordered with ermine.

Painted between 1612 and 1616, at the price of 14 fl.

8 pence. Engraved by Luke Vorsterman, the elder (1).

Pan. H. 0,63 m., L. 0,485.

18. RUBENS (PETER-PAUL). *Portrait of Pic de la Mirandole.* (1463-1494). The learned Italian is seen from profile; he wears long hair covered by a red cap and a blue coat with pink sleeves.

Painted between 1612 and 1616, at a cost of 14 fl. 8 s.

Pan. H. 0.63 m., L. 0,49 m.

19. WOLFERT (B.). *Hunting scene.* In the middle of the picture, a hunter is seen, dressed in a red coat and mounted on a bay horse; to the right, a lady who has just dismounted from a white horse and talking with a young man: a page is standing behind the white horse and another to the right, holding two dogs by a string.

Signed: « B. Wolfert ».

Canvas. H. 0,78 m., L. 0,89 m.

20. QUELLIN (ERASME). *Portrait of Aubert le Mire* or *Miræus.* Aubert Le Mire, a celebrated historian, priest

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(1) It may be admitted without hesitation that several of the portraits adorning this saloon, although supplied by Rubens and sent from his studio, are not altogether by his hand. Like a large portion of his pictures, they were begun by his pupils and finished by him. The great want of equality in the portraits by Rubens which the Museum possesses arises from the greater or smaller share he had in the finishing of them. All the personages being dead, at the time when Rubens painted them, it is evident that they were done from memory or after other paintings. Those of Leo X, Pic de la Mirandole, Laurent and Cosmo de Medici, of Alphonse of Arragon and of Mathias Corvin were made, with slight variations, after the effigies as they are met with in the *Vitæ illustrium virorum* and the *Elogia Virorum doctorum* by Paulus Jovius (Basle, P. Perna, 1578, in-fol.).

of St-Mary's at Antwerp, born at Brussels in 1573, died at Antwerp in 1640. He is represented three quarters, wearing a moustache and black beard ; his hair is black and he wears a white collar on his cassock.

This picture was painted in 1642, at the same time as one of the portraits of John Moretus II. The two works of art were paid together 16 fl. (1)

Canvas. H. 0,63 m., L. 0,49 m.

21. RUBENS (PETER-PAUL). *Portrait of Lawrence de Medici* (1448-1492). He is seen in profile ; he wears long hair and a green coat.

Painted between 1612 and 1616, at a price of 14 fl. 8 d. Engraved by Luke Vorsterman, senior.

Pan. H. 0,63 m., L. 0,49 m.

22. RUBENS (PETER-PAUL). *Portrait of Mathias Corvin of Hungary* (1443-1490). He is seen in profile ; upon his long, light brown hair a light wreath of flowers is placed ; he wears brown and white fur on a red robe.

Painted between 1612 and 1616 at a cost of 14 fl. 8 d.

Pan. H. 0,63 m., L. 0,49 m.

23. RUBENS (PETER-PAUL). *Portrait of Cosmo de Medici* (1389-1464). He is represented in profile, dressed in a scarlet robe and hat.

This picture is not indicated in the account of portraits painted by Rubens for Balth. Moretus. It was engraved by Luke Vorsterman, senior.

Pan. H. 0,63 m., L. 0,49 m.

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(1) 1642. Adi, 10 September. Betaelt aen Erasmus Quellinus voor het contrefaictsel van Monper saligher ende van Mynheer Miræus. . . fl. 16

24. VAN THIELEN (PHILIP). (1618-1667). Flowers are laid upon a carved bas-relief, around the bust of an angel. In the inferior part, two streamlets flow into a basin.

Canvas. H. 1,36 m., L. 1,175 m.

25. SALOMON DE BRAY (Harlem 1597-1664). *Portrait of Melchior Moretus, son of John I,* born 20th of April 1573, died 4th of June 1634. Canon at St-Odenrode, North Brabant).

26. RUBENS (Copy after PETER-PAUL). *Lion hunting.* Four men on horseback and three on foot combating a lion and lioness. Three of the horsemen wear a turban, the fourth a helmet. The lion has sprung upon one of the cavaliers tearing him from his horse and overthrowing him. The two other Asiatic horsemen pierce the lion with their lance, the European rider striking him with his sword. The lioness has buried her claws into the chest of one of the hunters on foot, the second goes to his assistance, the third is stretched dead on the ground.

The original of the picture is found at the Pinacothek at Munich. The copy is of Rubens' time and probably by one of his pupils. It is mentioned in the inventory of possessions made on the 1st of January 1658, by Balthasar Moretus II.

Canvas. H. 1,325 m., L. 2,13 m.

27. VAN REESBROECK (JAM.) *Portrait of Balthasar Moretus III* (1646-1696). He is represented down to his knees, bare-headed and has long hair, a large turned down collar, a black coat with puffed sleeves with slits; and bows of pink ribbon trimming his belt. This

portrait was painted in 1660, at the time when Balth. Moretus III, aged 14 years, went to Paris. It was paid 44 fl.(1)

Canvas. H. 1,01 m., L. 0,76 m.

28. RUBENS (PETER-PAUL). *Portrait of Alphonso, King of Aragon and Naples.* (1384-1458). He is seen in profile, he has white hair and wears a breastplate.

Painted between 1612 and 1616, at a cost of 14 fl. 8 d.

Pan. H. 0.635 m., L. 0,51 m.

29. UNKNOWN. *Bust of a naked man.*

Panel. H. 0,625 m., L. 0,485 m.

30. UNKNOWN. *Portrait of Magdalen Plantin, wife of Guy Beys* (1553-1599). She wears an embroidered cap, with loops, a black dress and a ruff. On the top of the picture one reads the number 71, evidently the remainder of the date 1571. The first two figures were removed when the panel was shortened.

Counterpart of the following number.

Panel. H. 0,535 m., L. 0,46 m.

31. UNKNOWN. *Portrait of Guy Beys, Plantin's son-in-law* († 1595). His hair, moustache and beard are of a dark color; he wears a piped collar and a black coat. Upon the picture, the figure 1 is seen (the rest of 1571) and the letters « Aet ». On the back *Balth. Moretus* is marked, evidently an erroneous designation.

Counterpart of the preeceeding n^r^ and shortened in like manner.

Panel. H. 0,535 m., L. 0,46 m.

32. RUBENS (PETER-PAUL). *Portrait of pope Nicholas V* († 1455). He wears the tiara and pontifical garments.

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(1) See note on page 29.

This portrait is not quoted in the account of portraits painted by Rubens for Balth. Moretus.

Panel. H. 0,63 m., L. 0,485.

33. BOSSCHAERT, alias WILLEBORTS (THOMAS). *Balthasar Moretus I dead.* He is lying on his death bed. His pale face, showing a sharp contrast with the withe pillows and sheet.

Painted in 1641, paid 96 fl. with the nr 11 of saloon I (1)

Canvas. H. 0,67 m., L. 0,765 m.

34. VAN UDEN (LUKE). (XVIth century). *Winter landscape.* The ground is covered with snow. On a piece of water, situated between two heights, skaters are enjoying themselves; on the nearest hill, passers-by, trees, houses; on the one more distant, a church, some houses and, on the summit, a mill.

Signed « L. V. V. ».

Panel. H. 0,167 m., L. 0,225 m.

In the middle of the room stands a high show desk, on which some manuscripts, autographs and books are exposed.

MANUSCRIPTS :

35. CHRONICLES OF FROISSARD. (Third volume) Manuscript ornamented with miniatures. The miniature at the head of the volume represents the coronation of John I, king of Portugal. In the lower part is the coat of arms of the Montmorency family substituted to the primitive arms which have been scraped out. In the

(1) See note on page 13.

margin, a horse with the words *mon tour*. The manuscript is found mentioned in the inventory of the mortuary of Philip of Hornes. It was acquired by one of the Moretuses, between 1592 and 1650. Large size in-folio. A work of the XV^th^ century.

36. PRAYER-BOOK in Dutch, illustrated with large miniatures and colored frames. Small in-4°. Dated 1400.

37. PRAYER-BOOK inDutch, ornamented with headings and colored frames. In-8°. XV^th^ century.

38. PRAYER-BOOK in Latin, illustration of frames and colored headings and ornamented. In-8°. Dated 1508.

39. SEDULIUS, *Carmen Paschale;* PROSPERUS, *Epigrammata*, etc. Manuscript with glosses between the lines and in the margin ; in Latin and old German, partly cryptographical. It is illustrated with colored miniatures. Small in-folio. Manuscript of the X^th^ Century, having belonged to St-James' church at Liége and subsequently to Theodore Poelman.

40. CHRONICLES OF FROISSARD. (First volume of the) A miniature in grey painting, at the head of the third part of the first volume ; it represents the coronation of Philip of Valois. (Vide n^r^ 35 of the same room).

41. PRAYER-BOOK in Dutch, illustrated with large miniatures and colored frames. Small in-4°. Dated 1489.

42. PRAYER-BOOK in Dutch, ornamented with head letters and colored frames. Small in-4°. XV^th^ century.

43. APOCALYPSE. A manuscript illustrated with pen-drawings partly colored yellow and red, and *Collectanea ex Epistolis Sanctæ Hilligardis*. In-4°. XV^th^ century.

44. LATIN BIBLE. 1^st^ volume.

45. LATIN BIBLE. 2^nd^ volume.

A large sized manuscript in-folio, ornamented with numerous woodcuts and rich frames, different for each page. At the end of the first volume a certain number of miniatures are left incomplete ; the personages are drawn in pencil, the frames alone are colored. In a large part of the second volume the illustrations are completely wanting. The third volume, which should have completed the Bible, was not executed. The manuscript was completed in 1402, on the day of S$^{t}$ Peters' See (18$^{th}$ of January) and executed for Conrad, Master of the Mint. At the end of the second volume the following note is found : « Explicit secundus liber Esdre sacerdotis in anno Domini millesimo quadringentesimo secundo currente in Kathedra sancti Petri Apli. Comparatus per dom. Conradum Mgrm Monete ».

The person who had this manuscript executed is, according to D$^{r}$ K. Chytil of Prague, Conrad de Wechta, Master of the Mint at Kuttenberg, in Bohemia, in 1401 and 1402. And indeed the coat of arms of this personage, a sable goat with golden hoofs and a red tongue upon a silver ground, are met with twice in the frames. The present manuscript, like the bible belonging to the imperial library of Vienna, was made in order to be offered to the emperor-king Wenceslas, whose symbolic bird, the halcyon, is seen upon the title (Vide D$^{r}$ Julius von Schlosser. *Die Bilderhandschriften Königs Wenzel I*, Wien 1893). The work of the miniatures is found to be by many hands ; the style and numerous details allow us to attribute the coloring to some Prague artists.

46. Cicero, *De la Vraye Amitié, de la Vieillesse et des Offices*. On True Friendship, On Age and Duties).

In the prologues of the two first treatises, the translater, Laurent de Premierfaict, makes his name known. He dedicated the translation of the first to John, Duke of Berri, son of the king of France (1340-1416); that of the second to Lewis, uncle of the king of France, and duke of Bourgogne. He called himself the « humble clerk » to both his masters.

The present manuscript is the copy, executed in the XV^th century, of a previous codex. The copyer, as is generally done, conserved the dedication of the primitive work. The miniature at the head of the volume represents the translater presenting his work to the duke of Berri, his master.

47. PRAYER-BOOK, in Dutch, ornamented with woodcuts and colored headings. In-12°. XV^th century.

48. PRAYER-BOOK, in Dutch, ornamented with miniatures, frames and colored headings. Small in 4°. XV^th century.

49. PRAYER-BOOK, in Dutch, ornamented with miniatures imitating engravings and washed with ink. Small in-8°. XV^th century.

The compositions are partly the same, as those of a manuscript at the royal library at Brussels (n^r 21696) and those of *Le Miroir de la Salvation humaine* of the same library, dated 1448. The miniatures of these three manuscripts have been copied more or less accurately after the engravings upon copper executed by the master of the *Jardins d'Amour* (Vide D^r MAX LEHRS, *Die Meister der Liebesgärten.* Dresden 1893).

50. OLIVIER DE LA MARCHE. Divers poems and works in prose. Small in-folio. XVI^th century.

51. LATIN BIBLE. Ornamented with colored headings. In-8°. The manuscript belonged to James of Gouda, in 1470.

52. ST AUGUSTINE, *de Civitate Dei.* Ornamented with a miniature at the head of the volume and colored headings. Small longish in-folio, dated 1497. It was bequeathed by Nicholas Oudart to Balth. Moretus I.

53. PSALM-BOOK, in Dutch, ornamented with frames and colored headletters, dated 1488. In-4°.

54. PRAYER-BOOK. Ornaments and colored headings. In-12°. XV^th^ century.

55. CICERO, *de Officiis.* Ornaments and colored headings. In-4°. XIII^th^ century. Manuscript having belonged to Theod. Poelman.

56. BOETIUS, *de Consolatione philosophorum.* With numerous annotations in the margin and between the lines, of different centuries. The text is of the IX^th^ century. In-4°. The manuscript belonged to Theod. Poelman.

57. LATIN BIBLE. Ornaments and colored headings. XV^th^ century.

58. MISSALE ROMANUM, ornamented with colored and gilt headings. In-folio. XV^th^ century.

59. CLAUDIANUS. Ornamented with colored headings. Lengthened in-folio. XIV^th^ century.

60. THE FOUR EVANGELISTS. Manuscript of the X^th^ century. In-4°. Ornamented by a colored figure of the Evangelist.

61. EXTRACT FROM THE TRAVELS OF MARCO POLO of Venice. In-folio. XV^th^ century.

62. VALERIUS MAXIMUS. In-folio. XV^th century. Manuscript having belonged to Theodore Poelman.

63. DUDO, *de Moribus et actis Normannorum*. Ornamented with colored headings. In-4°. XII^th century.

PLANTINIAN EDITIONS :

64. MICHAEL BRUTO. *La Institutione di una fanciulla nata nobilmente*. (The instruction of a girl of noble birth). 1555. In-8°. The first book printed by Plantin.

65. BIBLIA HEBRÆA, GRÆCA, LATINA. A copy upon vellum of the second volume of the *Apparatus sacer* of the celebrated polyglot Bible. This volume comprises the Hebrew text of the Bible, with the interlineary translation of Sante Pagnino, and the Greek text, with the translation of Arias Montanus, and is dated 1572. Plantin worked at the whole book from 1568 to 1573. Twelve copies of the royal Bible were printed upon vellum for the king of Spain, in payment of a portion of the 21,200 florins, which he had advanced to encourage the entreprise. A thirteenth copy upon vellum remained incomplete by several sheets. 10 copies were moreover printed upon grand imperial Italian paper, which fetched 200 fl. a copy ; 300 upon imperial paper at 100 fl. ; 960 upon fine royal Troyes paper, which were sold to the public at 70 fl., and 60 fl. to the booksellers. The king made a present of one of the copies on vellum to the pope, a second to the duke of Alva, a third to the duke of Savoy. The others were deposited in the library of the Escurial.

66. FLORES DE SENECA. Spanish translation of Juan Martin Cordero. In-8°. 1555.

67. P. Belon. *Les observations de plusieurs singularitez trouvées en Grèce, Judée, Égypte, Arabie et autres pays étrangers.* In-8°. 1555.

68. Dictionnarium Tetraglotton. Latin, Greek, French and Dutch Dictionary. In-4°. 1562.

69. Nonnus. *Dionysiaca.* In-8°. 1569. Greek printing.

70. J. B. Houwaert. *Pegasides pleyn.* In-4°. 1583. Dutch printing in written characters.

71. J. B. de la Jessée. *Les premières œuvres françoyses.* 1t vol. in-4°. 1583. French printing in italic characters.

72. Abr. Ortelius. *Epitome du théâtre du monde.* In-12°, oblong. 1588.

73. *Pentateuchus.* In-8°. 1567. Hebraic printing.

74. *La première et la seconde partie des Dialogues françois pour les jeunes enfans.* In-8°. 1567. With prefaces in French verses by Plantin.

75. André Corsal. *Historiale description de l'Éthiopie.* In-8°. 1558. Italic characters.

76. Peter Ravillian. *Instruction Chrestienne.* In-16°. 1562. With an autographical note in Plantin's handwriting with the title « Ceste impression est faussement mise en mon nom car je ne l'ay faicte ne faict faire. »

77. Martialis. *Epigrammata.* In-16°. 1568. Italic characters. From the classical collection, in small size.

78. Æschylus. *Tragœdiæ.* In-16°. 1580. Greek printing.

79. *L'A B C ou l'instruction chrestienne pour les petits enfants.* In-16°. 1558. Partly in characters of courtesy.

80. *Discours sur les causes de l'exécution faicte ès personnes de ceux qui avoyent conjuré contre le Roy et son*

*Estat.* In-16°. 1572. Apology of St Bartholomew's night printed by order of the Council of Brabant.

81. CLÉMENT PERRET. *Exercitatio alphabetica.* In-folio, oblong. Models of writing comprising 35 plates, engraved on copper, by CORN. DE HOOGHE, after the drawings of CLÉMENT PERRET. In-folio, oblong. 1569.

82. MISSALE ROMANUM. In-folio. 1572. One of Plantin's first editions of the Missal, according to the prescriptions of the Council of Trente.

83. BREVIARIUM ROMANUM. In-8°. 1569. One of the three editions in-8° of this work, all dated 1569, the first Plantin printed after the text adopted by the Council of Trente.

84. ARIOSTE. *Le premier volume de Roland furieux.* In-8°. 1555.

85. *Les ordonnances de la Thoyson d'or.* In-folio. 1562. Printed on vellum.

86. *Kalendarium Gregorianum.* 1585 in 64°. The smallest book printed by Plantin.

87. C. CLUSIUS. *Rariorum aliquot stirpium per Hispanias observatorum historia.* In-8°. 1576. A copy with broad margins, in which the author has written down some corrections, in view of a subsequent edition.

88. SANTES PAGNINUS. *Epitome Thesauri linguæ sanctæ.* In-8°. 1588. Hebrew and Latin dictionary.

89. MATH. DE LOBEL. *Kruydtboeck.* In-folio. 1581. With colored plates.

90. (VESALIUS). *Anatomie.* In-folio. 1568.

91. L. GUICCIARDINI. *La description de touts les Païsbas.* In-folio. 1582.

92. *Schat der Nederduytscher-spraken.* In-4°. 1573.

First Dutch dictionary, ever printed and which is due to Plantin's expeditious spirit.

93. ABR. ORTELIUS. *Theatro del mondo.* In-fol. 1612. (J. and B. Moretus). Italian edition with colored plates.

94. C. CLUSIUS. *Aromatum et simplicium aliquot medicamentorum apud Indos nascentium historia.* In-8°. 1593 (J. Moretus).

95. J. DAVID. *Paradisus sponsi et sponsæ.* In-8°. 1607 (J. Moretus). With engravings by Theodore Galle.

96. S. DIONYSIUS AREOPAGITA. *Opera.* In-fol. 1634 (B. Moretus).

97. FR. AGUILONIUS. *Optica.* In-folio. 1613 (J. and B. Moretus). With frontispiece and woodcuts drawn by Rubens.

98. JOS. TEXERE. *Explication de la Généalogie de Henri IV.* In-4°. 1595 (Paris, Gillis Beys).

99. HUGO GROTIUS. *Syntagma Arateorum.* In-4°. 1600 (Leyde, Christophe Raphelengien).

100. STATIUS. *Opera.* In-4°. 1600 (Paris, Adrian Périer).

AUTOGRAPHS :

101. *Contract of partnership* between Plantin, Ch. and Corn. de Bomberghe, James Schotti and Goropius Becanus (1563).

102. *Act* by which Philip II grants a pension of 400 fl. to Plantin, after the printing of the polyglot Bible (1573).

103. *Purchase deed* of the Golden Compasses, now the Plantin-Moretus Museum (1579).

104. *Invitation*, addressed by the duke of Savoy to Plantin, to engage him to found a printing establishment at Turin (1581).

105. *Minute* of a letter by Plantin (1570).

106. *Memoir* entitled : « Relation simple et véritable d'aulcuns griefs que moy Cristophle Plantin ay souffert despuis quinze ans ou environ pour avoir obéy au commandement et service de Sa Ma^té^ sans que j'en aye reçu payement ne récompense (1583). » (Simple and true account of some grievances that I, Christopher Plantin, have suffered since about fifteen years for having obeyed the commands and services of His Majesty, without having received either payment or recompense (1583).

107. *Last words written by Plantin.* Paper addressed to Justus Lipsius. It was sent to him by John Moretus on the 19th of June 1589, and was found amongst his papers by John Woverius, who sent it to Balth. Moretus I on the 30th of April 1621. The few words dispatched by John Moretus, are written upon the autograph of Plantin ; the letter which Woverius sent along with the piece in returning it, is here attached.

108. *Testament* of Plantin (1588).

109. *Autographical codicil* to the testament of John Moretus I (1610).

110. *Letter* of John Moretus I (1572).

111. » » John Gassen (1572).

112. » » Guy Beys (1572).

113. » » Magdalen Plantin (1589).

114. » » Martina Plantin (1572).

115. » » Adrian Périer (1601).

116. » » Balthasar Moretus I (1594).

117. » » John Moretus II (1597).

118. » » Balthasar Moretus II (1638).

In two glass desks placed at the side of the entrance door the following objects are exposed.

119. P. P. RUBENS. Study for a group of the *Reconcilement of Esau and Jacob.* Drawing in blood-color and Italian stone.

120 and 121. *Pieces in verse* composed and printed by Christopher Plantin in honor of the Prince and Princess of Orange, at the time of their visit to Antwerp in 1579. Unique copies.

122. *Das Wort. Die Presse.* Pieces in verse composed by H. M. the queen of Roumania (Carmen Sylva), written and ornamented with colored headings and offered to the Plantin-Moretus Museum by the august authoress, with the French translation, by Miss Helena Vacaresco and transcribed by Carmen Sylva, and the Dutch translation by Julius de Geyter, in his own handwriting.

123. JACOB JORDAENS. *The Adoration of the Kings.* Drawing in ink and in water-color, probably executed to serve as a model for an engraving. The picture, which this drawing reproduces with considerable variations, is found on the high-altar of the church of Dixmude, and dated 1644.

The drawing is signed : *1653 4 aprilis J J d s.*

124. *Water-color* representing a potatoe plant in full bloom with its cap and two bulbs. On the back of the figure is the following inscription : *Remittatur ad Clusium* and upon the front side : *Taratoufli a Philippo de Sivry acceptum Viennæ 26 Januarii 1588. Papas Peruanum Petri Ciecæ.*

In the beginning of 1588, Philippe de Sivry, lord of Walhain and governor of the town of Mons in Hainaut, sent to Clusius, who lived at Vienna, two bulbs and some potatœ seeds; the following year he sent him the picture of the foliage and flower. He wrote to that learned man that he had received, the year before, the new plant from a legate of the pope in Belgium under the name of Taratoufli. Clusius himself gives us these details in his *Rariorum Plantarum Historia* (page LXXX) printed at the Plantinian architypography in 1601, in-folio (1).

The drawing exposed is the one sent by Philippe de Sivry to Clusius.

This was very probably the first ever made after the plant which had just been introduced into Europe.

125. *Portrait of Christopher Plantin* engraved by John Wiericx, in 1588, with an autograph inscription of Plantin's grandson, Francis Raphelengien. The portrait gives Plantin 74 years, so that the year of his birth would be 1514.

In the written note, Francis Raphelengien says that his grandfather was born in the month of May 1520. He remembers that, upon the funeral monument of Plan-

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(1) Primam hujus stirpis cognitionem acceptam fero N. V. Philippo de Sivry Dn. de Walhain et Præfecto urbi Montium in Hannonia Belgicæ, qui ejus bina tubera cum fructu Viennam Austriæ ad me mittebat sub initium anni MD.XXCVIII. Sequente autem anno rami ejus cum flore picturam. Is a familiari quodam legato Pontificis in Belgio se accepisse scribebat anno præcedente, *Taratoufli* nomine.

tin, the year 1514 is given as the date of his birth; he acknowledges that even his daughters and sons-in-law believed this date to be the real one and that the deceased had indicated it himself, a little before his death. But he affirms that, according to some letters written a long time before by Plantin to Alexander Grapheus, his grandfather had hardly passed the age of seventy years at the time of his death (1).

Acquired by the Museum of Mr Ch. M. Dozy.

126. *St. Georges and St. Martin.* Two high reliefs in ivory. Flemish work of the XVIIth century.

127 and 128. The first years, 1620-1622 of the Newspaper of Abraham Verhoeven of Antwerp, the oldest news-paper of Europe.

129. *Le Bonheur de ce monde.* Sonnet composed and printed by Plantin.

130. Deed of sale of the house and the collections of Plantin-Moretus, to the city of Antwerp, passed on the 20th of April 1876.

Upon two chests, at the bottom of the room, there are two sets of five pieces each in Delft crockery, the

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(1) Here is the text of this interesting note.

Natus in agro Turonensi, aut circa agrum Turonensem (à Chitré près de Chastellerault, ut puto) mense maio 1520 : obiit Antverpiæ prima julii anno 1589 inter secundam et tertiam mediæ noctis, me inter cœteros præsente ejus ex filia nepote Francisco F. F. Raphelengio. Quamvis autem ipsius monumento inscriptum sit, ut non solum vulgo creditum sit, sed etiam de ipsius filiabus et generis ita habitum, obiisse anno ætatis septuagesimo quinto; mihi tamen ex pluribus aliquot annorum serie ipsius manu scriptis epistolis, atque adeo vitæ ipsius prioribus annis ab ipso descriptis ac ad Alexandrum Grapheum destinatis constat vix excessisse annum æt. septuagesimum. Errorem tamen ex ipsius paulo ante obitum verbis ortum non nego.

one polychrome, the other overdecorated with birds and foliage on a ground of white and blue.

## THE COURT YARD.

Under the covered gallery which one enters in walking out of the preceeding room, in the corner to the right, a stair-case is seen, constructed in 1621, with an ornamented baluster and a pillar surmounted by a lion, holding the coat of arms of Balthasar III, knighted in 1692 and his wife, Ann-Mary de Neuf. This baluster was executed by the sculptor PAUL DIRICKX (apprentice in 1612, master in 1621). The lion probably held a shield with the Plantinian compasses, which was replaced by the arms of Balthasar III, later on. In the middle of the gallery a pump of the XVII$^{th}$ century is found, in blue marble, the tap of which is in bronze.

The yard is ornamented, on the north side (above the gallery), by three busts representing : *Balthasar Moretus II* surrounded by numerous ornaments and devices ; *Balthasar Moretus IV* (1679-1730), in a frame forming a niche, executed in 1730 ; *John-James Moretus* 1690-1757), a match to the former, placed in 1757. The bust of Balthasar Moretus II was made by the sculptor PETER VERBRUGGEN, junior (1640-1691), to whom Balthasar Moretus III paid 300 fl. on the 9$^{th}$ of July 1683.

In the eastern front there is, in a frame, the bust of *Balthasar Moretus I*, carved by ARTUS QUELLIN in 1642 and paid the sum of 59 fl. 10 s. (1).

(1) 1642, 13 Maij. Betaelt aan N. (sic) Quellinus beltsnijder voor het belt van oom saligher; op de plaets staende : fl. 59-10.

In the western front, that of *John Moretus II*, made by ARTUS QUELLIN in 1644 and paid the sum of 60 fl. (1) and that of *Justus Lipsius* (1547-1806), with a frame round it.

In the northern front, the busts of *John Moretus I* and *Christopher Plantin,* surrounded by ornaments. These three last busts were carved by Hans van Mildert, in 1622 (2) ; of the frame of John Moretus the First's bust only the foot remains.

In the small passage leading from the yard to the porch above the place occupied by the old entrance gate the bust of *Balthasar Moretus III* is found in rich framework, carved by JOHN-CLAUD DE COCK in 1700.

The busts of Balthasar Moretus I and II and that of John Moretus II as well as the frames were renewed in 1883.

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## IV.

## THE SHOP.

This part of which the ground has been raised of old to make it level with the yard, is three steps above the pavement of Holy-Ghost street ; it is lighted by leaden cros-barr windows ; a glass screen separates it from the back shop.

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(1) 1644, 22 November. Betaelt aen Artus Quellinus beltsnijder voor het pourtraict van Monper saligher, ghestelt boven de deur van het comptoir : . . . . . fl. 60.

(2) Item gemack 3 figuren aen het portal het stuck 50 gul. — 150 fl. Nog gemack 3 kartusen onder de figuren het stuck 8 gul. — 24 fl. Nog 3 scelpen boven de figuren het stuck 6 gul. — 18 fl. (Rekening Hans van Mildert. *Bouwwerken*, 1621, bl. 271).

Upon the shelves works exposed for sale are found in rows. These are mostly liturgical books. Upon the counter near the window, in reach of the chair where « the shop boy » used to sit, a desk, a calendar of 1595 and a balance. Near it two boxes containing the weights in gold coin, the one of 1607, the other of 1751.

The shop is ornamented by a wooden statuette of the Virgin, placed against the glass screen and two frames in which some interesting printings are seen.

In the first of these frames we find :

The *Catalogue of prohibited books,* in-folio-plano, printed by Plantin, in 1569, by order of the duke of Alva. The copy shows the signature of John Mesdach, secretary to His Majesty's privy council, and contains, amongst others, two books which Plantin had printed himself a few years before : the Psalms of Clément Marot and the colloquys of Erasmus.

A *Price-list* of school and prayer books, also of the most popular novels of the XVII$^{th}$ century. These works were priced by the magistrate of Antwerp and were not allowed to be sold except at the price indicated in this list.

The bookseller, who sold at a higher or lower price was fined 25 florins.

The second frame comprises :

A *Price-list* published by Peter Roville of Lyons in 1642.

A *Price-list* by J. B. Brugiotti of Rome, in 1628.

A *Price-list* of the royal Typography of Paris, in 1642.

A *Price-list* of the celebrated office of the Aldes of Venice, in 1592.

A *Tariff* of liturgical books of the Plantinian printing office.

A *List* of authors, whose books, by order of the censors, had to be expurgated before they were allowed to be printed. This list reproduces the names given in the table of the *Index expurgatorius*, published by Plantin in 1571 for account of the king of Spain.

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## V

## BACK SHOP.

This appartment is furnished with a Flemish cabinet of 1635, a table of the same period, a desk, an old fashioned clock, two engraved theses and a bevelled looking-glass. Above the doors the portraits of John Moretus I and his wife, Martina Plantin, both copies of the originals in saloon II.

The shop leads into the :

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## VI

## TAPESTRY SALOON.

Some Flemish tapestry, in a state of perfect conservation ornaments the two large walls of this saloon. The five panels represent : a scene with shepherds, huntsmen, and game sellers, a peasant dancing and playing on castanets, two loving couples and a quack.

Above the high marble chimney of the XVI$^{th}$ century, *A View of Antwerp taken from the Head of Flanders* is placed, painted by M. SCHOEVAERTS. In front the hamlet of St-Ann's is seen, with numerous personages ; in the background the city of Antwerp; between the two, the Scheldt, on which a bridge is thrown before *the Kranenhoofd* or Crane-Head.

Canvas H. 0,71 m., L. 1,70 m.

Above the doors, the *Portraits of Plantin and Jeanne Rivière*, copies by unknown painters after the originals, are exposed. A Flemish side-board of the XVI$^{th}$ century, upon which a set China is found, stands between the two windows ; a cupboard in oak and ebony, opposite the chimney. A lustre with crystals cut in facets, is hung in the middle of the place; an antique table in carved oak and some chairs with leathern seats and backs complete the furniture.

The frame of the door leading out of the room is composed of two pillars which support a frontal and project between the door-case and large bands of wainscoting. The columns, frontal and casings are covered with carvings of the first Flemish renaissance.

Near this door a harpsichord with three sets of keys is found, ornamented inside with a copy of RUBENS' *St-Cecily*, with the following inscription above the key board : *Joannes-Josephus* COENEN *presbyter et organista cathedralis me fecit. Rurœmundœ* A$^{o}$ 1735.

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## VII

## THE CORRECTORS' ROOM.

This part was constructed in 1637 and served for more than two centuries as workshop to the correctors of the house. The principal piece of furniture is the correctors' writing table placed against the wall and extending before two windows.

This desk is composed of a large oaken table, pro-

vided to the right and left with a narrow moveable shelf. The seats are formed of two planks attached to the partitions, which serve as backs. These partitions are very high, and ornamented with elegant open arches.

The entrance door is surrounded by a carved frame, executed in 1638 by PAUL DIRICKX. Above this door is found :

*The Portrait of James Moerentorf* by an UNKNOWN painter. This painting served as a model to Rubens' picture, which we saw in saloon II, N° 1. James Moerentorf was a silk worker (zijdewerker) at Lille, when in 1544 he was received as a citizen of Antwerp. In this town he married, in 1537, Adrienne Gras, daughter of Peter Gras of Milan. He died in 1558.

Panel H. 0,445 m., L. 0,35 m.

The chimney in marble has a backet funnel in ornamented voussoir; on the mantel piece there is a picture by ADRIAN VAN DE VENNE (1589-1665) representing a *learned scholar studying in a room where weavers are at work*. To the left a man is writing in a book resting on an inclined desk. Behind him a library case is seen. To the right, a woman spinning at her wheel and, behind her, a weaver working on his loom. A second loom and a window are found at the bottom of the room. All the personages wear fantastic dresses. Most likely, the artist borrowed this scene from the life of Theodore Poelman, the learned editor of several Latin classics published by Plantin.

Panel, H. 0,587 m. L. 0,883 m.

Beside the door on going out, there is another pict-

ure by ADRIAN VAN DE VENNE representing a *Studying scholar*. The person represented is most probably the celebrated lexicographer Cornelius Kiel, van Kiel or Kilianus. Seated on a bench before a desk, he is reading some proofs, using one of the glasses of a pair of spectacles which he holds in his hand. Behind him there is a library case.

On the back of the picture, the following inscription is painted, in characters of the beginning of this century : « Cor. Kilianus in typ. plan. per 50 annos corrector obiit 1607. Van de Venne pinx. » The arms of the city of Antwerp are burnt on the panels. It should be noted here that the attribution of these two paintings to Adr. Van de Venne is contestable and contested.

Panel, H. 0,64 m., L. 0,486 m.

Three antique cupboards, a table and an old armchair, in the middle of the room ; an engraved thesis, above the door on going out, an oaken cabinet, before the chimney, and another beside the door on going out, complete the furniture of the room.

Opposite the windows a table with the names of 20 of the oldest correctors of the Plantinian printing office (1556-1608), with the dates of their employment.

We shall now in few words remember the principal amongst them.

We have mentioned two of the most illustrious : Theodore Poelman and Cornelius Kiel. The former was born at Cranenburg in the duchy of Cleves, in 1511 : he settled at Antwerp in the month of January 1532 and died there in 1581. He was not in reality a corrector, but rather a philologist of great learning,

who annotated and published a whole series of Latin classics, printed and published by Plantin. As a gratification and under the name of a present, the latter used to give three or four florins to Poelman for each work commented on. This, of course, was not sufficient for the scholar to live on. Therefore, to his learned works, he added the more lucrative trade of fuller. Some of the manuscripts of the classic authors of the Plantinian library had belonged to him. Towards the end of his life, he obtained an employment at the excises of the city. His son John went to Spain and became, for many years, the representative of the Plantinian printing office at Salamanca.

Cornelius Kiel entered the service of Plantin as a typographer, in 1558. A few months after he was charged with the business of a corrector, which occupation he held until his death, in 1607. In 1563, Plantin was helped by him, in drawing up his Dutch dictionary. In the interesting preface of his *Thesaurus Theutonicæ linguæ* of 1575, the great printer tells us that, from the commencement of his stay at Antwerp, he knew the necessity of a good Flemish dictionary and set himself to work to create one. He ordered several scholars to collect the necessary materials, wich he had afterwards arranged. In 1563, he had commenced his preparations, but several circumstances retarded the completion of the book which was not published before 1573. The other scholars who contributed with Kiel to the projected Dictionary by Plantin were Andrew Madoets and Quentin Steenhart. In 1567 a beginning was made with the

printing of it; but after the twelfth leaf the work was stopped and not taken up again before six months later. The year after the publication of Plantin's dictionary Kiel published the first edition of his *Dictionnarium Teutonico-Latinum*, the most celebrated Dutch lexicon and the most precious source for the study of the Dutch language during the past centuries. Besides his occupation as a corrector, Kiel made several translations from French into Dutch and some Latin poems, of wich the Plantin-Moretus museum possesses the manuscript made ready for printing.

François van Ravelingen or Raphelengien, born at Lannoy, in Flanders, in 1539, came to live with Plantin, as a corrector, on the 12th of March 1564. He was especially versed in Greek and in the oriental languages. He published several Greek books, as well as the first bible in Hebrew printed by Plantin. He became one of the principal coadjutors of Arias Montanus to the polyglot Bible. On the 23rd of June 1565 he married Margaret, the eldest daughter of Plantin; in 1576 he went to live at the front side, to the north of the cathedral and there opened a bookstore. A small number of books, printed by Plantin, bear the address of his son-in-law. When in 1585 Plantin returned from Leyde to Antwerp, Raphelengien went to the former of these towns, to take charge of the office founded by his father-in-law. He was appointed professor at the University of Leyde, and his descendants continued to live in this town.

According to his own affirmation John Moretus was in the service of Plantin since 1557. From 1562 to 1565,

he lived at Venice, and there served the Schotti's, allied by marriage to one of the partners of Plantin. In the course of 1565, he returned to Antwerp. On the 30th of April 1570 his contract of marriage with Martina the second of Plantin's five daughters, was signed and the wedding took place the next day or a few days after. Plantin's second son-in-law was entrusted with the care of the business; he made trips to the Francfort fair and kept the diaries and ledgers. He corresponded in five languages and was not without literary culture, as he translated from Latin into Dutch Justus Lipsius' book *de Constantia*. When Plantin came to inhabit the house on Friday-Market, Moretus continued to keep the book shop in the Kammerstraete until the death of his father-in-law.

Amongst the coadjutors of Plantin we must here name once more Arias Montanus, who directed, as we have said, the publication of the polyglot Bible and who had a large number of other works printed at Plantin's office. After his departure from Antwerp, he continued to keep up an uninterrupted correspondence with the great printer, for whom he felt a genuine friendship and high esteem.

After the death of Plantin, we do not meet any more correctors of any reputation attached to his office. The reason of this was that, under the direction of the Moretuses, the firm chose another way. Plantin had the books made or gave cause to the composition and publication of works which it was his desire to print. His successors were contented to wait for the authors to turn up, and consequently the task of their correctors was limited to a more material work.

The first Moretuses, especially Balthasar I and II, were really clever men, corresponding in French, Dutch, Latin, and Spanish, knowing Greek and Italian, well versed in the most diverse sciences. They themselves were the first, and most learned, of their correctors.

Beneath the correctors' table a manuscript catalogue of books published by Plantin from 1555 to 1579 is found. This piece, written by John Moretus, was offered by him as a present to his father-in-law on the first of January 1580.

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## VIII.

## THE COUNTING HOUSE.

From the correctors' room the visitor passes into the old counting house. The walls are hung with gilt leather; the large window is protected by solid iron bars; a copy of RUBENS' picture, *The Incredulity of St. Thomas*, is seen above a large cupboard; a type case beside the entrance door.

Here the numerous generations of intelligent men of business and friends of fine letters worked; careful of their property, seeking and earning a considerable fortune.

The following are, in round figures, some statements about the progress of this fortune, during the first century of the existence of the Plantinian office.

At the date of Plantin's death, the material of his printing office at Antwerp was valued at 18,000 fl., the books at 146,000; at Leyde, the material and property

were worth 15,000 florins, the books 23,000. If whe add to this the real estate property of Plantin at Antwerp, and calculate the actual value of the books at half their nominal value, we find that at his death he possessed at least 175,000 florins, or about forty thousand pounds in our money. At the death of Balthasar I the property of the printing office, belonging in community to Balthasar and his brother's widow, was worth double this amount. In 1662 Bathasar II alone possessed a fortune of eighty thousand pounds in our money.

In 1588 the value of Plantin's transactions amounted, for that year, to 65,000 florins; in 1609 John Moretus printed books for a total of 85,000 florins; in 1637 Balthasar I published for 115,000 florins.

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## IX.

## ROOM OF JUSTUS LIPSIUS.

This room is called the Room of Justus Lipsius. Whether the learned professor staid there during his visits at Plantin's, or wether it was called after him, because his bust surmounts the entrance door and the proprietors wished by this name to perpetuate the remembrance of the esteem in which he had been held by the founders of the house, it would be difficult to make out. But the second supposition seems to be the right one. It is certain that, as early as the XVII$^{th}$ century, the room was known by that name. Justus Lipsius did not fill the office of corrector in the Plantinian printing office, as was often said but he was tied by a firm friendship to the found-

er of the house. The first of the Moretuses did not bear him less affection and Balthasar Moretus I, who became the pupil of Justus Lipsius, almost worshipped his professor. The name of this room, as well as the document possessed by the museum, furnishes the proof of this long connection and mutual esteem. The records of the house contain 129 letters of Justus Lipsius in Dutch, French, and Latin ; Plantin printed numerous works, and, in the course of the thirty years, which elapsed from 1594 to 1623, it would be difficult to find one, when the Moretuses did not publish one or several books of the polygrapher, who enjoyed at the time, an almost incredible fame.

The handsome quarto volumes of 1604 to 1615, and the complete in-folio edition of Justus Lipsius' works, of 1637, rank amongst the most beautiful publications of the Moretuses. All these editions, which followed from year to year, ran as high as 1550 copies ; of the folio edition, which cost, with te Seneca and Tacit, 60 fl., on ordinary paper, and 72 fl. on better paper, 1525 copies were printed. This is certainly a conclusive evidence of the infatuation of the XVII$^{th}$ century for the learned latinist.

The room of Justus Lipsius is hung with beautiful Cordoba leather, with a dark ground and golden arabesques. Upon the chimney there is a large plan of Rome.

Above the entrance door, a picture by an UNKNOWN artist represents *Justus Lipsius at the age of 38*. He holds a book half opened in his right hand the left resting on the head of a small dog. He wears a withe collar

on a black coat; on the upper part of the picture you read: « Ætatis 38. Anº 1585 » and the device of the learned professor « Moribus antiquis. »

Panel. H. 0,62 m., L. 0,50 m.

This portrait was given to Balthasar Moretus I by John Woverius. By a letter dated the 21st of December 1621 the printer thanks the donor and gives him to understand that the portrait adorns the room of Justus Lipsius (1).

Above the door on going out, a picture by an unknown artist representing the *Flight to Egypt*. In a hilly landscape, the Virgin, holding the Child in her arms, is mounted on an ass. Joseph, leaning on a stick and carrying a parcel of clothes under his arm, accompanies them. An angel leads the way.

Canvas. H. 0,62 m., L. 0,855 m.

Two old chests, a massive oaken table, and a leathern arm-chair, a tray, loaded with implements once in use in the printing shop, furnish this room.

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## X.

## THE LOBBY.

Here eight frames are seen in which capital letters, cut in wood, are exposed.

1. A Roman alphabet, ornamented with religious subjects drawn by PETER VAN DER BORGHT, engraved

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(1) Cujus (Lipsii) imago nuper a te data domum meum ejusque cubiculum nunc exornat.

by ANTHONY VAN LEEST, in 1572, for the spanish Antiphonary and which was employed in the large note music publications since 1578.

2. A Similar Alphabet of rather smaller type. The two series number together 32 characters ; many letters are missing ; others are repeated twice, three and four times.

3. Ten letters of which two (R and G) were used in the *Graduale Romanum*, of 1599 ; two (the Æ's) were engraved in 1642 by CHRISTOPHER JEGHER ; the six others (H, I, L, L, N, R) by JOHN CHRISTOPHER JEGHER.

4. An Alphabet, imitating written characters, adorned with grotescos, made for the ABC of Peter Heyns (Plantin 1568),

5. An Alphabet of the same kind, but smaller, used in the polyglot Bible, in 1568.

6. Five Roman letters (A and four D's), ornamented with angels playing different musical instruments, and six smaller letters (G, M and four S's), of a similar composition. Used in the Masses of George de La Hèle, in 1578.

7. Alphabet, a kind of roundhand writing, engraved and signed by ANTHONY VAN LEEST and ARNOLD NICOLAÏ.

8. Six very large characters, A, D and A, B, G, S, ornamented with religious subjects, designed by PETER VAN DER BORGHT, and engraved by ANTHONY VAN LEEST, in 1574.

9 and 10. Roundhand Gothic alphabet, used in the *Psalterium*, of 1572.

11. Roundhand Gothic alphabet, of a smaller size, used in the same work.

12. Round Gothic alphabet of another design.

13. Two roundhand small size buckled Gothic alphabets, engraved on thin plates, by groups of three or four letters.

14 and 15. Two Gothic alphabets, ornamented with foliage, used in the *Graduale Romanum,* of 1599.

16. A Hebrew alphabet ornamented with arabesques, designed by GODFREY BALLAIN, of Paris, in 1565, engraved by CORNELIUS MULLER and used in the polyglot Bible.

17, 18, 19. Three Roman alphabets of different sizes, ornamented with flowers and foliage, designed by PETER HUYS and engraved by ARNOLD NICOLAÏ and ANTHONY VAN LEEST : all three used in the *Psalterium* of 1572.

20. A Latin and Greek alphabet, ornamented with grotescos, dated, the first 1570, the second 1573, and used the latter year, in the preface of the polyglot Bible.

21. Seventeen Greek and Latin letters similar to the Hebrew alphabet of N° 16, designed by PETER HUYS, in 1563.

22. A Roman alphabet, ornamented with arabesques.

23, 24, 25. Three Gothic alphabets, ornamented with foliage, used in the *Antiphonarium* of 1573. The two first are printed in red and black.

In front of these frames some cases are placed filled with large types in cast iron.

Beside the door on going out, some leaves reminding the visit of different sovereigns and printed by those august personages.

Higher up, two busts of the apostles.

## XI.
## TYPE ROOM.

A passage leads into the Type room, the two large walls of which are hidden by shelves containing letter cases. In front of the windows some of the ornamented types in ancient stereotypes are exposed.

According to the inventory of 1575, Plantin possessed at that time 38,121 pounds of cast type, divided into 73 different characters. At his death he had in his shop at Antwerp 44,605 pounds of letters; in the one at Leyde 4,042 pounds.

On the chimney are three wooden statuettes with the inscription « *Virtutis et Doctrinæ comes est Honor* » dating from the XVII$^{th}$ century, having formerly served as part of the decoration of another room. The statues of Honour and Courage are imitated from an antique medallion upon the frontispiece of the works of Seneca edited by Justus Lipsius' and published by the Plantinian office.

Above the door on going out, a picture :

UNKNOWN. *The disciples of Emaus.* Christ is seated at table and breaking his bread. One of his disciples, dressed as a pilgrim, making a gesture of astonishment. The other takes one of the glasses which the servant brings on a tray.

Canvas. H. 1,075 m. L. 1,45 m.

On a cupboard the bust of John Moretus II by Artus Quellin. This work was originally found in the yard, where it has been replaced by an exact copy. The original has undergone some restorations.

Beside the door, a thesis supported by Francis John Moretus at Douai in 1738.

## PRINTING OFFICE.

The printing office adjoins the Type-Room. During nearly three centuries, from 1576 to 1865, printing went on there. In 1565 Plantin employed seven presses ; in 1575 he possessed fifteen ; in 1576, he had twenty two working ; in 1577, after the Spanish Fury, he did not employ more than five; in 1578, he sold seven and kept sixteen. This number was very large at a period when the Estiennes, the greatest French printers of the XVI$^{th}$ century, never worked more than four presses. It is evident that the locality where Plantin used to print, was of greater extent than the present work-shop. We have reason to believe that the type-room and the story above the printing office were occupied at an early epoch by the work-shop.

Above the entrance door, a printed table recalling the principal phases of the history of the Plantinian office.

Amongst the seven presses which are found in this room, two are distinguished by their ancient aspect, and indeed, date from the time of Plantin.

Above these there is a statue of the Virgin of Lorette in terra-cotta of the XVII$^{th}$ century.

On the walls some leaves printed by the sovereigns who visited the architypography are hung up. King Leopold I and queen Marie-Louise, the queen of the French, the present king and queen of the Belgians, the imperial prince and princess of Germany, have left tokens of their passage.

Two frames contain printed copies of the ancient laws and rules of the Plantinian office.

Near the door on going out, a plate stand is found, loaden with printing utensils, a press for printing on copper plates and a screw press.

The office has conserved its architectural ornamentation of 1576. The corbels supporting the beams and the beautiful iron work of the windows are evidently of a period prior to that of the analogous objects seen in the rooms which were visited before this one.

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## STAIRCASE.

On leaving the printing office the visitor crosses the porch and entrance-hall, and goes up to the upper rooms by a broad staircase, being a part of the constructions of 1761 to 1763.

On the landing, at the top of the staircase, there is a clock, in Louis XV style, decorated with painted flowers and ornamented with gilt copper, and an anonymous picture (SPORCKMANS ?) representing *The order of the Carmelites confirmed by the Pope.*

Canvas H. 1,62 m. L. 2,56 m.

In the small passage, leading to the rooms which are now entered two pictures are seen :

LENS (ANDREW-CORNELIUS) 1739-1822.

*The Annunciation.* The Virgin, seated and clothed in white and blue, humbles herself before the angel Gabriel, who bows to her. The picture was made for the Abbey of Tongerloo. (Canvas, H. 1,47 m. L. 1,45 m.)

TASSAERT (JOHN-PETER) 1651-1725, representing a group of men listening to one reading.

Panel, H. 0,52 m., L. 0,79 m.

## XIII.

### 1st FRONT ROOM.

The first of the rooms in front contains the following ornaments :

A picture :

ANONYMOUS. *Madonna in a landscape.*

Panel. H. 1,01. m., L. 0,78.

A bas-relief in stamped leather representing *Christ before Caïphas* by JUSTIN.

*Four frames containing* :

I. Three engravings :

*a) View of the upper part of the tower of the old church of the Dominicans at Antwerp* (at present St.-Paul's church), as it was designed originally. Stamp dated 1680 and engraved by J.-C. SARTORIUS, after the design of NICHOLAS MILLICH.

*b) View of the same tower*, dated 1682, as it was executed. The lantern is entirely changed and the dome upon which it is raised has undergone some modifications. Engraved by an anonymous artist (probably Sartorius), after the design of NICHOLAS MILLICH.

*c) Tower of the Antwerp Cathedral*, with view of the principal entrance of the church, the streets and surrounding squares. Drawn and engraved by WENCESLAS HOLLAR, in 1649.

II. *Frontage of the old Jesuit church*, drawn and built by father PETER HUYSSENS of Bruges, engraved by JOHN DE LA BARRE (1621).

III. *Plan of Antwerp* at the end of the first French empire.

IV. *Panorama of Antwerp*, taken from the left bank of the Scheldt, engraved on copper by an anonymous artist, published in 1610 by JOHN-BAPTIST VRIENTS.

V. *Plan of Antwerp*, in the XVII$^{th}$ century.

DANIEL HERREYNS. *Sculpture*, an embossed work, sculptured in 1781.

A decorative painting by SAUVAGE imitating a bas-relief in bronze, representing a young girl and some amors making a sacrifice.

In the two desks placed in this room, specimens of the most celebrated printing offices are seen.

(We put the name of the printer in front with the place and date of the edition).

1. GUIL. DE BROCARIO, Alcala, 1514-1517. *Biblia polyglotta.* In-folio. Polyglot Bible, published under the care of Cardinal de Ximenes, which Plantin reprinted, increasing it considerably.

2. BERN. PICTOR, ERHARDUS RATDOLT and PETER LOSLEIN, Venice, 1477. *Appianus,* in-4°

3. PHIL. PIGOUCHET (for SIMON VOSTRE), Paris, 1502. *Heures à l'usaige de Rome.* In-8°, copies upon vellum.

4. PHIL. JUNTA (heirs), Florence, 1525. *Aristophanes* (Greek). In-4°.

5. JEAN DE TOURNES, Lyons, 1559-1561. *Chronicle of messire Jehan Froissart.* In-folio.

This is one of the volumes of the copy bought by Plantin in 1564 and which he had collated on a manuscript of Froissart by Andrew Madoets and Anthony Tiron, for a reimpression which he projected, but never carried out. On the open page you see the result of this work the margins and upon a loose leaf.

6. MICH. DE VASCOSAN, Paris, 1554. *Diodore de Sicile.* Translated from Greek into French. In-folio. This copy once having belonged to Abraham Ortelius.

7. GUIL. MOREL, Paris, 1558. *Pindaros.* Greek text. In-4°.

8. SEBAST. GRYPHIUS, Lyons, 1561. *Pet. Angeli Bargœi Cynegetica Carmina, eclogæ.* In-4°.

9. HENRI QUENTELL, Cologne, 1499. *Viola animæ.* In-4°.

10. JEAN FROBENIUS, Basle, 1522. *Libanius* etc. Greek and Latin. In-4°.

11. ULRICH ZELL, Cologne, towards 1470. *Opuscula Æneæ Sylvii.* In-4°.

12. ANDREW WECHELUS (heirs), Francfort, 1583. *Lucretius.* In-8°.

13. SIGISMOND FEYERABEND, Francfort, 1588. *Titus Livius.* In-8°.

14. ANDREW SCHNEIDER, Leipsic. 1575. *Phile, de Animalium proprietate.* In-4°. This copy belonged to Ortelius.

15. HANS SCHÖNPERGER, Augsburg, 1517. *Tewerdanckh.* In-folio.

16. ALDUS MANUTIUS, Venice, 1495. *Petri Bembi de Ætna liber.* In-8°

17. ALDUS MANUTIUS, Venice, 1498. *Aristophanis Comœdiæ.* Greek text. In-folio.

18. ALDUS MANUTIUS, Venice, 1514. *Quintilianus.* In-8°.

19. PAULUS MANUTIUS, Venice, 1561. *Virgilius*, Pet. In-8°.

20. PAULUS MANUTIUS, Rome, 1564. *Canones et decreta Concilii Tridentini.* In-fol. This book is one of the twelve copies of the work, corrected and signed by the secretary of the council and certified in conformity with the authentic proceedings of the sittings.

21. CHARLES ESTIENNE, Paris, 1551. *Appiani Romanæ historiæ.* Greek text. In-4°.

22. HENRI ESTIENNE II, Paris, 1554. *Anacreontis odæ.* Greek text. In-4°.

23. HENRI ESTIENNE II, Paris, 1572. *Plutarchi vitæ,* Greek and Latin text. In-8°.

24. ELZEVIER (Bonav. and Abr.), Leyde, 1640. *J. A. Comenii Janua aurea reserata quatuor linguarum.* In-12°.

25. ELZEVIER (Bonav. and Abr.), Leyde, 1649. *Senecæ epistolæ.* In-12°.

26. ELZEVIER (Lewis and Daniel), Amsterdam 1663. *The Works of Rabelais.* In-12°.

27. ELZEVIER (Daniel), Amsterdam, 1565. *Comenii Janua linguarum reserata cum græca versione.* In-12°.

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## XIV.

## 2nd FRONT ROOM.

(CONTINUATION OF SPECIMENS FROM THE MOST CELEBRATED PRINTING OFFICES).

28. MATHEW VAN DER GOES, Antwerp, 29th April 1482. *Den Spieghel oft een reghel der Kersten ghelove.* In 4°.
The first book printed at Antwerp.

29. GILLES DE GOURMONT, Paris. *Rémy Dupuys. La tryumphante et solennelle entrée de Charles V prince des Hespaignes en sa ville de Bruges, 1515.* In-fol.

30. GILLES DE GOURMONT, Paris. *Rémy Dupuys. Les exèques et pompe funérale de Don Fernande roy catholicque à Bruxelles, 1515.* In-fol.

31. ANONYMOUS, Schiedam (towards 1500). *Olivier de la Marche. Le Chevalier délibéré.* In-fol.

32. GERARD LEEU, Antwerp, 1486. *Fabulæ et Vita Esopi.* In-fol.

33. COLARD MANSION, Bruges. *Les dicts moraulx des philosophes.* In-fol.

34. ECKERT VON HOMBERGH, Antwerp, *Æsopus Græcus*, per Laurentium Vallensem traductus. In-4°

35. ANTONIUS ZAROTUS, Milan, 1483. *Ovidii Fasti*, in-4°.

36. NICHOLAS JENSON. Venice, 1471. *Cæsaris Commentarii.* In-fol.

37. JOANNES, son of Theodore, Ostrosk, 1581. *Bible* in old slavonic.

38. JAC. RUBEUS, Venice, 1474. *Ovidii opera.* In-fol.

39. JOHN FUST and PETER GERNSHEIM, Mayence, 1466. *Cicero, de officiis.* Copy on vellum, small in-fol.

40. DIRK MARTENS, Louvain, 1499. *Breviarium ecclesiæ Sarum*, in-16°.

41. DIRK MARTENS, Louvain, 1513. *Ric. de Sancto Victore, In Apocalypsim.* In 4°.

42. DIRK MARTENS, Louvain, 1523. *Homeri Ilias.* Greek text, in-4°.

43. MARTIN LEMPEREUR, Antwerp, 1534, *Vergier flourissant.* In-16°, *copy on vellum.*

44. J. REGER, Ulm, 1486, *Ptolomeus, Cosmographia.* In-fol.

45. ANDREW GESSNER, Zurich, 1559. *Jac. Strada, Imperatorum romanorum imagines.* In-fol.

46. BODONI, Parme, 1793. *Dionysius Longinus.* In-fol.

47. PLANTIN (B. Moretus II), Antwerp, 1647. *Danske Urtebog* (Danish Herbal), in-4°.

PLANTIN, Antwerp, 1580. *Barrefeld, the book of Witnesses.* In-4°.

49. J. MEURSIUS, Antwerp, 1642. *S. Theresa. The flaming Hart.* In-8°. English book printed at Antwerp.

50. VERDUSSEN, Antwerp, 1646. *Anna Bijns, Refereynen.* In-8°.

51. G. VAN HAECHT, Antwerp, 1578. *Het Loon der Tyrannen.* In-8°.

52. PLANTIN, Antwerp, 1580. *Barrefeld, Het Boek der Getuigenissen.* In-4°.

53. J. LOE, Antwerp, 1557. *R. Dodoens, A New Herbal.* In-fol. English book printed at Antwerp.

54 & 55. JOHN GUTENBERG, Mayence, 1450. *The Latin Bible of 36 lines.* In-fol. Two of the three volumes of the wole work, THE FIRST BOOK PRINTED in movable types by the inventor of typography.

The authors do not agree about the name of the typographer, nor about the date of the execution of this venerable book. There are some who attribute it to Albert Pfister, of Bamberg, and for this reason, it is often called the Bible of Pfister. Those who defend this opinion maintain the argument that most of the copies had been found near Bamberg and that Pfister employed the same types as Gutenberg.

Others, and amongst them Dr A. van der Linde, the most recent historian of the invention of printing, attributes the work to John Gutenberg himself. The author we have just mentioned supports the opinion, that it was this bible that Ulrich Zell spoke of, whose evidence is referred to by the author of the Chronicle of Cologne (1499), in the following passage : « The jubilee year 1450 was really a year of salvation ; in the course of that year printingwas first executed and the

first book printed was a bible in Latin printed by means of large type in which they now print the Missal. The origin and progress of the art of typography were orally told me by master Ulrich Zell, of Hanau, a printer at Cologne in this year, 1499, who imported his art into Cologne (1).

In support of his argument, Dr van der Linde (Geschichte der Erfinding der Buchdruckkunst, Berlin, 1886, p. 820) places beside a page of the present Bible one of the Missals of Mayence of 1493, thus showing an undeniable resemblance. He moreover puts forward the fact that the Bible of 42 lines of Gutenberg, or the Mazarine Bible, dating from 1453 to 1456, and which is often called the first bible printed, is subsequent to the Bible of 36 lines, because the number of lines regularly increases and the size of the types gradually diminishes in the subsequent editions. Only nine copies of the present bible are known. Very probably only a few copies were printed for this edition.

The third volume of ours contains the following note: «Hunc librum donavit conventus Nurnbergensis ord. frm. heremitarum intuitu Dei novo conventui antverpiensi ejusdem ordinis et voti 1514 ». It is one of the numer-

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(1) Ind in den jaren uns herren do men schreif 1450, do was ein gulden jair : do began man zo drucken ind was dat eirste boich, dat men druckde, die bibel zo latein, ind wart gedruckt mit einr grover schrift, dae men nu misseboicher mit druckt. Item.... dat beginne ind vortganck der kunst hait mir muntlich verzelt der eirsame man meister Ulrich Zell van Hanauwe, boichdrucker zu Coellen noch zer zit anno 1499, durch den die kunst is zo Coellen komen.

ous editions of the Bible and the most precious one Plantin bought when he was preparing to print the polyglot Bible.

56. TYPOGRAPHIA MEDICEA, Rome, 1619. *The four evangelists*. Arab and Latin text. In-fol.

57 & 58. Album of poetry of the XVI$^{th}$ century with printed initials. In-4$^{o}$ oblong.

59. P. PHALESIUS, Antwerp, 1649. *Gio. Giac. Gastoldi, Ballets*. Music book. In-4$^{o}$ oblong.

60. A. VAN LIESVELT, Antwerp, 1494. *Die Gulden Letanie*. In-16$^{o}$.

61. PLANTIN, Anwerp, 1582. *The Entry of the duke of Alençon*, with colored plates. In-fol.

62. PLANTIN, Antwerp, 1559. *Funeral of Charles V*. Engraved by J. and L. Deutecom after Jerome Cock. In-fol. oblong.

In two cupboards and upon the tables some China and Japan porcelain is found exposed, having belonged to the Moretus family since the XVIII$^{th}$ century.

Upon two brackets are some Chinese ornaments in stone.

Above the chimney a bas-relief is placed representing *Drawing*. Above the door on going out a high-relief representing *Astronomy*, carved by DANIEL HERREYNS, in 1781.

In this room seven frames are exposed, enclosing the following objects :

I. *a)* and *b)* Views of some old monuments of the city of Antwerp, engraved by HENRI CAUSÉ.

*c)* and *b)* View of Rubens' house, engraved by HARREWYN, in 1684 and 1692.

II. Different engravings referring to the history of the old civil brotherhoods and religious customs of Antwerp :

*a)* Image of the brotherhood of St-Luke, which was distributed at the time of the annual mass.

*b)* and *d)* Rebus with verse in honor of typography.

*c)* Rebus with Dutch verses.

*e)* Printed paper flag of the pilgrimage of St-Gommarus at Lierre.

*f)* Image of Our Lady of the citadel of Antwerp (1779).

*g)* *New-year's wish*, image of St-John the Baptist, with Dutch verses.

*h)* The Holy Family, engraved upon wood and colored.

*i)* Flag of the pilgrimage of Scherpenheuvel.

III, IV & V. Fifty drawings by FRANCIS FLORIS (1520 ?-1570) representing some allegorical figures, being the projects of decorative paintings.

VI. *The last Judgement,* engraved by PETER DE JODE, after JOHN COUSIN.

VII. *a)* *The Antwerp Procession or Ommegang*, after the picture by ALEXANDER CASTEELS, engraved by JASPER BOUTTATS, with explanatory text (1685).

*b)* Drawing made by means of microscopical written characters, representing *Abraham and Melchisedech* and the *Sacrifice of Isaac;* all round it some chapters of the Bible relating the above events (XVIII$^{th}$ century).

*c)* Project of a monument to be erected to Balthasar Moretus II.

*d)* Project of a chapel door (1671).

*g)* Portrait of Balthasar Moretus II.

VIII. A perpetual Calendar, engraved by JOHN-CLAUD DE COCK, in 1732.

IX. *Four songs of the Gueux,* in the original edition, printed on loose leaves. Three amongst them refer to the attempted surprise of Antwerp by the duke of Alençon, in 1583, known as *The French Fury*. At the heading of the first verse the tune, on which they were to be sung, is noted ; one of them is in musical notes. It is signed J. D. Voort. On another is an author's motto *Naer dit een beter*, (Nic. Perclaes), on a third the motto *'t Heeft al zyn tydt*.

Two pictures :

ZEGERS (GERARD) 1591-1651. *Christ returning from the Limbo appears before his mother.* Mary, surrounded by angels, is bewailing the death of her son, when Christ appears before her. He is followed by the righteous and penitent whom he has just delivered : the prodigal son, David, Moses, St-Joseph, Adam and Eve. Canvas, H. 1,55 m., L. 2,36 m.

The picture was made for the chapel of Our Lady in the old Jesuit-church.

VAN NOORT (LAMBERT) 1520-1571. *Christ carrying the cross.* Christ has fallen under the weight of the cross ; Simon of Cyrene helps him to get up; St-Veronica kneels before him. The thieves, conducted by the soldiers, march in front ; St-John, the Virgin and holy women form the procession. Signed L. V. N. 1565. Panel, H. 1,42 m. L. 1,93 m.

## XV.

## SMALL LIBRARY.

The walls of this room are ornamented with three university theses, supported by members of the Moretus family. The books found there are mostly duplicates of works contained in the large library. Part of the shelves are occupied by the collection of the *Journal des Débats*, from 1800 to 1871. Beside the door on going out a cupboard in oak and ebony is found dated 1653. Above it an allegorical engraving in honour of the archduke Leopold William, governor of the Netherlands, on the occasion of his entry into Ghent, in 1653, made by SCHELTE A BOLSWERT, after the design of ERASM QUELLIN. Above the door on going out a wooden statuette of the Virgin.

In the two desks adorning one of the walls of the small library, some specimens of documents contained in the records of the museum are found exposed.

1. *Ausonius* (Plantin, 1568), annotated by the hand of Theod. Poelman.

2. *Account book of Poelman* as a fuller, from 1558 to 1570.

3. *A Letter of Abraham Ortelius to Francis Raphelengien.* Antwerp, 15th March 1594.

4. *Attestation* supplied by Corn. Landtschot to Poelman, on the 17th January 1579.

5. *Note Book* by the hand of Francis Raphelengien on Seneca's *Medea.*

6. *Book of Errata* by the hand of Arias Montanus,

for his Comments on the prophet Isaiah, published by J. Moretus in 1599.

7. *Pesagides Pleyn*, manuscript by the hand of J.-B. Houwaert, author of this poem, published by Plantin, in 1583.

8. *Latin Poems by Corn. Kiel*, manuscript prepared for printing but having remained unpublished until lately. The Antwerpian bibliophiles published, the text of these poems, in 1880, preceded by a biography of the poet.

9. *Synonymia Kiliani*. Latin-Dutch dictionary, composed by Corn. Kiel as a match to his *Etymologicum* or Dutch-Latin dictionary.

10. The second edition of Corn. Kiel's Dictionary (Plantin, 1588) with corrections by his hand for the third edition.

11. *Promptuarium latinæ linguæ* (Plantin, 1591), with the Dutch translation added by Corn. Kiel to his Latin-Greek-French dictionary.

12. *Letter from Justus Lipsius to Th. Poelman and reply of the latter*. Antwerp, 1st July and 18th July 1576.

13. *Letter from Charles de Mallery to Balth. Moretus I.* Brussels, 13th March 1638.

14. *Letter from Francis Raphelengien to John Moretus I,* Leyde, 4th October 1589.

15. *Letter from Corn. Galle junior to Balthasar Moretus I,* Brussels, 9th April 1638.

16. *Letter from Georges de la Hèle to Plantin.* Arras, 12th March 1581.

17. *Letter from Philip Galle to Peter Scholiers.* Antwerp, 1564.

18. *Letter from J. Malderus to Balthasar Moretus I*, Brussels, 30th September 1616.

19. *Letter from Jasper Gevartius*, without either adress or date.

20. *Letter from Max. Vrientius to Jasper Moretus.* Ghent, 31st May 1611.

21. *Letter from Phil. Rubens to Balth. Moretus I.* Rome, 9th September 1606.

22. *Letter from Bern. Bauhusius to the same.* Louvain, 7th October (without year).

23. *Letter from Anselm Gazœus to the same.* Valenciennes, 27th March 1637.

24. *Letter from Daniel Heinsius to the same.* Leyde, 8th December 1610.

25. *Receipt of Nic. Rockox to the same.* Antwerp, 20th November 1612.

26. *Letter from Fred. de Marselaer to the same.* 6th March 1638.

27. *Letter from Hubertus Rosweydus to the same.* Courtrai, 28th June 1611.

28. *Letter from Charles de L'Escluse to John Moretus I.* Francfort, 1st March 1593.

29. *Letter from Erycius Puteanus to Balth. Moretus I.* Louvain, 9th March 1617.

30. *Letter from Albert Le Mire to the same.* Brussels, 24th September 1618.

31. *Letter from Justus Lipsius to John Moretus I*, Louvain, 20th July 1598 (Latin).

32. *Orthodox certificate*, delivered to Justus Lipsius on the 9th July 1591, by John a Campis, rector of the Jesuit college at Liege.

33. *Letter from Justus Lipsius to Martina Plantin.* Louvain, 8th September 1602 (Dutch).

34. *Letter from Leonardus Lessius to Balth. Moretus I.* Louvain, 25th October 1610.

35. *Letter from Balthasar Corderius to the same.* Vienna, 21st May 1631.

36. *Letter from Jules Chifflet to Balth. Moretus II,* 8th May 1676.

37. *Letter from Francis Harœus to John Moretus I.* Bree, 20th December 1591.

38. *Letter from Laur. Beyerlinck to Balth. Moretus I.* 25th August 1625.

39. *Letter from Phil. Chifflet to the same.* Brussels, 20th July 1637.

40. *Letter from Cardinal Bellarmin to the same.* Rome, 27th August 1616.

41. *Letter from Cardinal Baronius to John Moretus I.* Rome, 24th April 1592.

42. *Letter from Arias Montanus to the same.* Campo de Flores, near Sevilla, 1st November 1596.

43. *Letter from John Mariana to Balthasar Moretus I.* Toledo, 10th June 1618.

44. *Letter from Andrew Schottus to John Moretus I.* Tournay, 10th July 1610.

45. *Letter of the Count-Duke of Olivarez to Balthasar Moretus I.* Aranjuez, 20th April 1625.

46. *Letter from Daniel Papebrochius to Balth. Moretus III.* Antwerp, 11th November 1679.

47. *Letter from Gabriel de Çayas to Plantin.* Madrid, 13th June 1578.

48. *Four receipts of school remuneration,* written out by

William Ogier, a school-master and celebrated Dutch-Flemish dramatic poet, 1684 to 1688.

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## XVI.

### 1st ROOM OF WOOD ENGRAVINGS.

Above the entrance door the portrait of *Anne-Marie de Neuf, wife of Balthasar Moretus III* (1654-1714), by an unknown master, is seen. She wears a high hair dress, a green-bronze low neck dress trimmed with lace upon the shoulders and sleeves.

Oval picture. Canvas, H. 0,86 m., L. 0,74 m.

Above the door on going out, the Plantinian compasses with the attributes of a canon and the date of 1695. This piece served as a mortuary shield to a priest of the Moretus family.

The walls of this room are ornamented with four university theses, two large engravings, a chart of Flanders and a plan of Antwerp. Upon the chests and cupboards the models in terra-cotta of the busts which adorn the court-yard are placed. In the desks some series of wood engravings are exposed.

### ENGRAVINGS.

The *Flagellation of Christ*, drawn by PETER VAN LINT, after a composition by RUBENS, engraved by MATHEW BORREKENS and printed at Antwerp, by JASPER HUBERTI. The engraving reproduces the picture of P. P. RUBENS in St-Paul's church at Antwerp; but P. VAN LINT added to it a figure to the left and another one to the right.

2. *The Crowning with thorns*, designed in 1654 by JOHN THOMAS of Ypres, RUBENS' pupil, engraved by MATHEW BORREKENS and printed by JASPER HUBERTI.

Each of these two engravings is composed of six leaves; they are printed upon the back of almanacks of 1675, printed likewise at Jasper Huberti's.

## MAPS.

3. *Map of the County of Flanders*, drawn by GERARD MERCATOR, in 1540, the only copy known.

4. *Plan of Antwerp*, seen as the crow flies, made in 1565, the most prosperous time of the city before the XIX$^{th}$ century. Drawn by VIRGILIUS of BOULOGNE and CORNELIUS GRAPHEUS ; printed at Antwerp, by GUY VAN DIEST, on account of PETER FRANS and ANTHONY PALERME. Only copy known.

## BUSTS.

5. *Bust of Balthasar Moretus I* by ARTUS QUELLIN, a reproduction in plaster of the original model.

6. *Bust of Balthasar Moretus II*, by PETER VERBRUGGEN, junior.

7. *Bust of Balthasar Moretus III*, by JOHN CLAUD DE COCK.

8. *Bust of Balthasar Moretus IV.*

9. Another *Bust of Balthasar Moretus III.*

10. *Bust of John James Moretus.*

## WOOD ENGRAVINGS.

11. *Portraits of Roman Emperors*, having served in the edition of 1645 of the *Icones Imperatorum Goltzii*.

As we have seen (p. 19) Balthasar Moretus I had bought, in 1630, 328 copies of this work. Wishing to reprint the fifth volume, he had the medallions of the Roman emperors made, from 1631 to 1638, by CHRISTOPHER JEGHER or JEGHERENDORFF. The portraits were printed in two colors; the level plates served to lay a yellow ground, the plates in relief to print the features and the letters in black ink. They were paid to the engraver at the price of 6 florins each or 12 florins a pair.

12, 13, 14. *Missal plates* of different sizes. Those bearing the initials P. B. were designed by PETER VAN DER BORGHT. The plates signed A. V. L. were engraved by ANTHONY VAN LEEST. The letters G. or G. I. indicate the engraver GERARD JANSEN VAN KAMPEN, of Breda; the letters C. J. indicate CRISTOPHER JEGHER.

The plates engraved by the last named date from about 1630; all the others were made between 1570 and 1580.

15. *Drawings* in ink and pencil upon wood, comprising :

A series of 16 drawings made for the poem of J.-B. HOUWAERT, *Pegasides-pleyn* (Plantin, 1585, in-4°).

A sign of the Plantinian printing office.

A Roman Alphabet ornamented with figures of saints.

Three different subjects.

These designs prepared for the engraver were never cut in wood. Those of *Pegasides-pleyn* were engraved on copper by JOHN WIERICX.

16 and 17. *Frontispieces and frames.* The major part of the XVI[th] century. The greater number of the frontispieces were designed by GODFREY BALLAIN of Paris, some of them by WILLIAM VAN PARYS. All these pieces were executed by the engravers in Plantin's service : ANTHONY VAN LEEST, ARNOLD NICOLAÏ, GERALD JANSEN of Kampen, and CORNELIUS MULLER.

18. Plates of *Aguilonii Optica* (Plantin, 1613, fol.).

Plantin bought these plates from the widow of William Silvius, in 1583, at the same time as those of Guicciardini.

20. Plates of the *Incomst van Mathias* (Plantin, 1579, in-4°) and the *Incomst van den prince van Oraignien* (Plantin, 1579, in-4°.), engraved by ANTHONY VAN LEEST.

21. Plates engraved for the works of botany of Dodoens, Charles Clusius and Mathew de Lobel.

On the 15[th] of July 1577 Plantin bought 800 copies of the *Adversaria Lobelii*, printed at London, by Purfoot in 1570, as also the plates having served for this edition : the lot for the sum of 1200 florins. At the sale of the mortuary of John van der Loe (Loæus), the first editor of the Herbal of Dodoens, he bought the blocks wich had served for the first editions of this work for a sum of 420 florins. In 1581 Plantin produced a collection, comprising 2191 wood engravings having served in these two books or executed at his cost for the works of Dodoens and of Clusius by the usual engravers of the architypography.

22. Plates of *Nurembergii Historia naturœ* (Plantin, 1635, in-fol.) engraved by CHRIST. JEGHER.

23. *Varia.* Plates engraved for different works.

24. *Engraved armories.* Many of these pieces were designed by PETER HUYS.

25. *Fac-simile* inscriptions and old manuscripts.

26. *Plans of the town* made for the first edition of *Guicciardini, Descrittione di tutti i Paesi Bassi* (G. Silvius 1567, in-fol.). Bought by Plantin from the widow of William Silvius in 1583.

27. 74 Different *marks* of the Plantinian printing office of the XVI$^{th}$ and XVII$^{th}$ centuries.

28 & 29. *Vignettes* and *Tail pieces,* employed in different works.

30. Plates of *Flavii Vegetii de Re militari* (Plantin, 1585, in-4°).

31. Gothic alphabet, in ornamented curl letters.

32. Gothic alphabet, ornamented with foliage.

33. Three Gothic alphabets and a small Roman alphabet.

Upon the desk, in the centre of the room, is the bust in plaster of Cornelius Kiel, offered to the museum by the author, CONSTANT JACOBS, of Duffel. The original is at the town hall at Duffel.

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## XVII.

## PASSAGE.

In the passage, which separates this room from the following one, some copper engravings with the printed proofs are exposed in four frames.

1. *Cenotaph of Philip IV,* front-face.

2. *Cenotaph of Philip IV,* side-face.

Both drawn by ERASM QUELLIN and engraved by LUKE VORSTERMAN junior for the work of *Judocus Houbraken, Oratio funebris in exequiis Philippi IV* (Plantin, 1666, in-fol.)

3 & 5. Plates for the entrance of Albert and Isabella into Antwerp : *Historica narratio profectionis et inaugurationis Alberti et Isabellæ* (Plantin, 1602 fol.), engraved by PETER VAN DER BORGHT.

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## 2nd ROOM OF WOOD ENGRAVINGS.

In this room, upon the chimney, a picture is seen : FRANCIS GOUBAU (1622-1679). *The Worship of the Holy Sacrament.* St.-Norbert and a friar of his order are kneeling before an altar, upon which the Holy Sacrament is exposed, the saint having restored the worship of it at Antwerp. In the upper part two angels, one of whom brings a wreath of laurels to St.-Norbert signed : *F. Goubau, fecit 1650.* This picture was formerly to be seen in the church of St-Michael's Abbey at Antwerp, where it adorned the monument of John Spanenbosch, who died in 1656 (Canvas H. 1,38 m. L. 1,51 m.)

Beside the chimney above the cupboards, two pictures :

GERARD ZEGERS. *St-Clare in adoration before the infant Jesus.* The Virgin, seated, holds some fruits in one hand, and with the other the infant Jesus, seated at her side. To the left, St-Clare in a praying attitude. This picture formerly adorned the funeral monument of Lawrence Vits and his wife Mary Menten, at the Antwerp Cathedral. (Canvas, H. 1,13 m., L. 0,86).

PETER VAN LINT (1609-1690) *St-Catherine*. The saint is seen down to the knees and holds the sword in her left hand, a palmbranch in her right hand. At her side, the wheel, instrument of her torture (Canvas H. 1,10 m., L.0,83 m.)

Above the entrance door, the mortuary shield of John James Moretus, who died on the 5th of September 1757. Beside this door the following copper engravings :

1 & 2. *The orders of the Roman empire.*

3. *The Escurial.*

These three plates were used in the Atlas of Ortelius. The first two are signed by ANTHONY WIERICX, and appeared afterwards in the *Speculum Orbis Terrarum* by Corn. de Jode (Antwerp, Arnold Coninx, 1593) ; the third, dated 1591, was made by the usual engravers of Ortelius, the HOGENBERGS, of Cologne. These plates were bought in 1612 by Balthasar and John Moretus at the sale of the printing office of J. B. Vrints, at the same time as the copper plates of the Atlas of Ortelius.

4. *The Townhall of Antwerp.* Engraved for the French edition of Guicciardini, published by Silvius in 1567. This plate was bought in 1583, by Plantin, with the blocks of the plans of towns.

The chimney piece and the door on going out were carved by PAUL DIRICKX ; the former bears the date of 1622, the latter was made for the large library in 1640.

Along the walls of this room, the following wood engravings are shown in desks :

5. Plates of the *Devises Heroïques* by Claude Paradin, (Plantin, 1562).

6. Plates of : *Joannis Goropii Becani Opera* (Plantin, 1580) and of *Jacobus Bosius, Crux Triumphans et gloriosa* (Plantin, 1617).

7. Plates of *Emblems of Sambucus* (Plantin, 1564), designed by LUKE DE HEERE, P. VAN DER BORGHT and PETER HUYS, engraved by CORN. MULLER, ARNOLD NICOLAÏ and GERARD JANSEN of Kampen.

8. Plates ot the *Emblems of Alciat* (Plantin, 1566), engraved by ARNOLD NICOLAÏ.

9. Medals engraved for the *Emblemata* of Sambucus and Junius.

10. Plates of : *Emblemata Hesii* (Plantin, 1636), designs by ERASM QUELLIN, engraved by CHRIST. JEGHER à 3 fl. a piece.

In the middle of the room, a desk containing 36 pictures in water colors, made in 1711 & 1712 by JAMES DE WIT, a Dutch painter, after the ceilings of the ancient Jesuit church at Antwerp, painted by Rubens and his pupils in 1620. In 1718 a fire consumed these pictures, no other reproductions remaining but a certain number of sketches and two series of water colors. One, by JAMES DE WIT, is here exposed and reproduces 36 of the 39 compositions; the other, also belonging to the museum, made by MULLER, of Dresden, reproduces the 39 ceilings. Ten of our water colors were engraved by JAMES DE WIT himself; in 1751, JOHN PUNT engraved the whole collection.

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## XIX.

## GALLERY OF ENGRAVINGS ON COPPER.

The ornaments of this gallery are :

Four busts of the apostles, in wood, and one bust in plaster.

Four frames with commemorative inscriptions in honor of John Moretus I, Balthasar Moretus I, Corn. Kiel (Kilianus) and Francis Raphelengien.

All along the room some copper engravings are exposed in frames and desks.

1. Frontispiece engraved for the *Messes de Georges de La Hèle* (Plantin, 1578, in-fol. max.) also used in the other musical publications subsequent to this one.

2. *Portrait of Balthasar Moretus I,* engraved by CORN. GALLE, junior, after ERASM QUELLIN.

The gray painting of which this plate is the reproduction, is found exposed in room II, N$^{r}$ 2$^{bis}$.

3. *Portrait of Plantin*, engraved by JOHN WIERICX.

4. *Portrait of Plantin*, of a smaller size.

5. *Portrait of Cardinal Baronius*, engraved after a drawing kept at the Museum and bearing the inscription : « Æ. SVÆ 56. »

6. *Six etchings* by PETER BOEL, representing some birds. These plates were not engraved for the Moretuses, who most probably bought them for old copper, after a small number of copies, had been printed by the painter-engraver. This is very likely the cause of the great rarity of these etchings.

7. The four plates of *The Entry of the Queen Mother* (Mary of Medicis) *into the towns of the Netherlands*, by the sieur de La Serre (Plantin, 1632, in-fol.), engraved by ANDREW PAUWELS, after NIC. VAN DER HORST (1).

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(1) 6 february 1632. A Adrien Pauwels voor reste vande plaet van Antwerpen, fl. 4 s. 8. Alsoo dat hy heeft ontfangen vande plaet van Bergen, fl. 36, vande plaet van Brussel, fl. 40, van Antwerpen, 44 fl.

See also the note on page 18.

The Museum has kept two of the four drawings (see II, 22 & 23). The frontispiece of the work was engraved by CORN. GALLE.

8. *Magdalen*, by WIERICX (?), after TITIAN.

9. Portrait of *Otto Venius*, painted by his daughter GERTRUDE, engraved by PAUL PONTIUS.

10. Plates of : *Officium Beatœ Mariœ Virginis*, in-4°. Most of these plates were engraved, by TH. GALLE, for the Plantinian edition of 1600. One part was made for the edition of 1609. They were successively employed for the editions of 1622, 1624, 1652, 1680 & 1759. The original plates were copied or touched up in the last reprintings. The edition dated 1600, which only appeared in 1601, comprised 25 large plates and 42 wood cuts, engraved by THEODORE GALLE and partly drawn by him. The one of 1609 comprises 57 large plates and 38 wood cuts. The new plates were drawn by PETER DE JODE : the greatest part being engraved by TH. GALLE; a certain number by CH. DE MALLERY.

11. Plates of : *Cinquante Méditations de la Passion de N.-S. par Fr. Costerus* (Plantin, 1587, in-8°), drawings and engravings by PETER VAN DER BORGHT.

12. Plates of : *S. Epiphanius, ad Physiologum* (Plantin, 1588, in-8°), engraved by PETER VAN DER BORGHT.

13. Plates of : *Les XV Mystères du Rosaire par le seigneur de Betencourt* (Plantin, 1588, in-4°), engraved by PETER VAN DER BORGHT.

14. Twelve Plantinian signs, most of them of the XVI$^{th}$ century.

15. Plates of : *J.-J. Chifflet, Anastasis Childerici I* Plantin, 1655, in-4°).

16. Plates of : *Joannes Boenerus, Delineatio historica fratrum minorum occisorum* (Plantin, 1635, in-4°), engraved by ANDREW PAUWELS.

17. Plates of : *Fr. Costeri Meditationes in Hymnum Ave Maris Stella* (Plantin, 1589, in-8°), engraved by PETER VAN DER BORGHT.

18. *St.-Jerome,* engraved by LAUVRAY.

19. *Drawing book* of PETER PAUL RUBENS. Twenty plates engraved by PAUL PONTIUS.

20. Four missal frames, in-folio.

21. Plates of : *Jac. Cateri Virtutes Cardinales* (Plantin, 1646 in-4°), engraved by C. GALLE, senior.

22. Title and plates of : *Petri Biveri Sacrum Sanctuarium* (Plantin, 1634, in-4°).

These plates were made by ADRIAN COLLAERT for : *Barth. Riccius, Triumphus Jesu Christi crucifixi* (Plantin, 1608, in-8°). They were touched up for the book of P. Biverus by CH. DE MALLERY.

23. Plates of : *Thom. Saillii Thesaurus precum* (Plantin, 1609, in-8°), engraved at the price of 18 fl. each, by TH. GALLE, after ADAM VAN NOORT and PETER DE JODE (1).

24. *The Passion of J.-C.*, engraved by LUCAS VAN LEYDEN, 1521, with the address : *M. Petri exc.*

25. Frontispiece of : *Balth. Corderii Job elucidatus*

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(1) *Livre des ouvriers,* 13 september 1608. A Adam van Noort pour 9 patrons des figures des Litanies nouvelles de P. Saillius, a 36 patars pièce . . . . . fl. 16 s. 4.

31 octobre 1608. A Peeter de Jode pour 13 figures du Rd père Saillius qu'il faict les patrons à 50 sous. . . . . fl. 32 s. 10.

1 Aug. 1609. A Peeter de Jode trois figures de Salles . . fl. 7 s. 10.

(Plantin, 1645, in-fol.), engraved by CORN. GALLE, junior after ABR. VAN DIEPENBEECK.

26. Frontispiece of : *Imago primi sœculi Societatis Jesus* (Plantin, 1640, in-fol.) engraved by CORN. GALLE senior after PHIL. FRUYTIERS.

27. Frontispiece of : *Roderici de Arriaga Disputationes theologicæ* (Plantin, 1643, in-fol.), engraved by CORN. GALLE, junior, after ER. QUELLIN. The drawing is seen in room II, Nr 48 (2).

28. Frontispiece of *las Obras de la S. Madre Teresa de Jesus*. Plantin, 1561.

29. Frontispiece of : *The Imitation of* J.-C. (Plantin, 1655, in-8°).

30. Plate representing a religious saint, in ecstasy before the book of the Canticles, which two angels show him.

31. Frontispiece of : *Biblia Sacra* (Plantin, 1645, in-8°).

32. Portrait of *Pierre Aloïs Carafa*, engraved by CORN. GALLE senior for the work : *Silvestri a Petra Sancta de Symbolis Heroicis* (Plantin, 1634, in-4°).

33. Seven plates of *Officia propria Sanctorum Ecclesiæ Toletanæ* (Plantin, 1616, in-8°), engraved by JEROME WIERICX, CH. DE MALLERY, THEODORE and CORNELIUS GALLE for the account of Philip de Peralta.

34. Eight plates of : *Exercios de devocion y oracion* (Plantin, 1622, in-8°), engraved by JEROME WIERICX, CORN. and THEOD. GALLE, JOHN COLLAERT and CH. DE MALLERY.

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(20-22 junii 1622. Erasmo Quellino voor teekeninghe van diversche groote houte letteren en van den titel van Arriaga theologia . . fl. 37

35. Frontispiece of *Frederici de Marselaer Legatus*, engraved by CORN. GALLE after THEODORE VAN LOON. (Plantin, 1626, in-4°).

36. The *Infante-Cardinal offering his sword to the Virgin.* Plate engraved by CORN. GALLE for : *Barth. de los Rios, de Hierarchia Mariana* (Plantin, 1641, in-fol.), after the picture painted for the high altar of the church of the village of Calloo by ANT. WERY.

37. Frontispiece of *Philomathi Musæ juveniles* (Plantin, 1654, in-4°), engraved by CORN. GALLE, junior.

38. Portrait of *J.-B. Houwaert,* by JOHN WIERICX.

39. Plates of a *Service of the Virgin*, in-12°, designed and engraved by JOHN WIERICX.

40. Portrait of *Cardinal Bellarmin,* engraved by CH. DE MALLERY, for the work : *Jac. Fuligatto, Vita Roberti Bellarmini* (Plantin, 1631, in-8°).

41. Portrait of *Philip Neri*, engraved for *Gabriel Palœoti de Bono Senectutis* (Plantin, 1598, in-4°).

42. Plates of an edition in-16° of the *Hours*, designed by MART. DE VOS, engraved by CRISPIN VAN DEN PASSE, in 1588. The drawings of these engravings are seen in room II, under N^r^ 17.

43. Plates of : *Silvestri a Petra Sancta, Symbola heroica* (Plantin, 1634, in-4°).

From the 13^th^ December 1633 to the 23^rd^ of June 1634, Balth. Moretus paid 268 fl. 1 s. to Andrew Pauwels for the « improvement » of the figures of the R. B. Silvester a Petra Sancta. This indication, added to those which we find in the accounts of the Plantinian house for other books, leads us to believe that the Jesuit fathers had the plates, destined for works of the members of the com-

pany, engraved by artists whom they paid regular wages, and that these plates were afterwards touched up by more skilled engravers.

44. Portraits of *Foresters and Counts of Flanders*, employed in the work : *les Généalogies et anciennes descentes des Forestiers et Comtes de Flandre,* by CORN. MARTIN, adorned with portraits collected by PETER BALTHASAR and himself. Antwerp, J.-B. Vrints, 1598. Printed by James Mesens. A second edition, printed by Robert Bruneau for J.-B. Vrints, was sold at the Plantinian shop. The editor had the portraits herein mentioned engraved upon copper.

The plates of the *Counts of Flanders* were bought at the mortuary sale of J. B. Vrints by Balthasar and John Moretus, in April 1612.

45. Plates of *The Entrance of Albert and Isabella* (Plantin, 1602, in-fol.), engraved by P. VAN DER BORGHT after the compositions of OTTO VENIUS and the drawings of JUST DE MOMPER (1)

46. Frontispiece of the same *Entrance.*

47. Frontispiece of the *Entrance of Prince Ernest into Antwerp* (Plantin, 1595, in-fol.)

48. Second frontispiece of the same *Entrance*, engraved by PETER VAN DER BORGHT. The composition of the triumphal arches was due to OTTO VENIUS. The city of Antwerp granted John Moretus a subsidy of 600 fl.

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(1) Aen Joos de Mompre voor het maken ende teeckenen van twee frontispicia, 24 fl., voor den bouck van de triumphe van de incompste van hare Hoocheden (Acte van 14 octobris 1600).

1599. Joos de Mompre 27 stuck schilderyen gelevert voor den zelfden bouck, 290 fl. (Stads Rekeningen).

to provide for the expenses of this work (1) the reduction for the engraver of these compositions was made by CORN. FLORIS and JUST DE MOMPER (2).

49. Frontispiece of : *L'Arciduca d'Austria Fernando Carlo* by *P. Diego Lequille* (Plantin, 1653, in-fol.), engraved by CONRAD LAUWERS (3).

50. Frontispiece of : *Aug. Tornielli Annales sacri* (Plantin, 1620, in-fol.), engraved by THEODORE GALLE, after P. P. RUBENS. The drawer received 20 florins for this title in-folio, as well as for the following of the same size; the engraver received 75 fl., copper included.

51. Frontispiece of : *Lud. Blosii Opera* (Plantin, 1632, in-fol.), engraved by CORN. GALLE, senior, after RUBENS. The engraver was paid 95 fl. for the plate, the copper included.

52. Frontispiece of : *Jacobi Bosii Crux triumphans* (Plantin, 1617, in-fol.), engraved by THEOD. GALLE, after RUBENS at the price of 75 fl., copper included.

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(1) Adi 28 november 1594. Reçeu de Sr Joris Vekemans la somme de florins 325 à bon compte des figures de l'Entrée de l'Archiducq, lesquelles j'ay entreprins de faire faire par P. van der Borcht . . . . . fl. 325

Adi 5 Mars 1595. Reçeu pour reste de 600 fl. lesquels messieurs avoyent promis de bailler en subside des figures . . . . . fl. 275

(Livre de comptes de Jean Moretus I).

(2) Cornelis Floris ende Joos de Momper schilders de somme van 187 fl. 10 sch. art. hem competerende van dat sy de patroonen van de spectaclen hier gesteld ter incompste van synder Hoocheyt den Eertshertoge van Oistenryck gestelt hebben op den cleynen voet omme geëtst en gedruckt te worden, naer vermogen van den acte collegiael van den 5 januarii, 1595 — CLXXXVII. II. X. sc. art.

(Stads Rekeningen. 1 feb. 1594 tot 31 jan. 1595.

(3) 31 May 1653. Betaelt aen Coenrad Lauwers voor het snyden van den tytel van l'Arciduca d'Austria . . . . . fl. 36

53. Frontispiece of : *Breviarium Romanum* (Plantin, 1628, in-fol.), engraved by THEOD. GALLE, after RUBENS, for the edition of 1614 of this work.

54. Frontispiece of : *Balth. Corderii Catena sexaginta quinque patrum græcorum in S.-Lucam* (Plantin, 1628, in-fol.), engraved by CORN. GALLE, senior, after RUBENS, at a cost of 80 fl.

55. Frontispiece of *Justi Lipsii Opera* (Plantin, 1637, in-fol.), engraved by CORN. GALLE, senior, after RUBENS, at a cost of 90 fl., the copper included. It is the reproduction of the drawing exposed in room II, under Nr 36.

56. Frontispiece of : *Heriberti Rosweydi Vitæ patrum* (Plantin, 1615; 2nd edit., 1628, in-fol.), engraved by THEOD. GALLE. Balthasar Moretus paid the engraver, for the plate and drawing, 73 fl.

57. Frontispiece of the same work, edition of 1628, engraved by CORN. GALLE, senior, after ABRAHAM VAN DIEPENBEECK. The engraver received 90 fl., the drawer 20 florins. This composition is wrongly attributed to RUBENS (1).

58. Frontispiece of : *Barth. de los Rios, de Hierarchia Mariana* (Plantin, 1641, in-fol.), engraved by CORN. GALLE, senior, drawn by ER. QUELLIN, after the indications of RUBENS (2).

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(1) 12 sept. 1627. Aen Abraham Van Diepenbeeck voor teeckenen van den nieuwen titel Vitæ patrum. . . . . fl. 20
(Dépenses particulières de Balth. Moretus).

(2) Ad Galleum his diebus misi frontispicii imaginem, quam Quellinus ex D. Rubenii præscripto delineavit (Balthasar Moretus à Barth. de Los Rios, le 28 mai 1639).

59. Frontispiece of : *Francisci Harœi Annales ducum seu principum Brabantiæ*, 1st and 2nd volumes (Plantin, 1623, in-fol.), engraved by CORN. GALLE, senior, after RUBENS, at a cost of 75 fl., copper included.

60. Frontispiece of : *Luitprandi Opera* (Plantin, 1640, in-fol.), composed by RUBENS, drawn by ER. QUELLIN, engraved by CORN. GALLE, junior. The design of this plate is exposed in room II, Nr 38.

61. *Coat of Arms of Urban VIII,* held by two angels, engraved by C. GALLE, probably after RUBENS.

62. Frontispiece of *Dionysii Areopagitæ Opera* (Plantin, 1634, in-fol.), engraved by CORN. GALLE senior after RUBENS, at a cost of 100 fl.

63. Frontispiece of *Icones imperatorum Goltzii* (H. and C. Verdussen, 1708, in-fol.). Plate engraved by CORN. Galle, senior, for the edition of the works of Goltzius, published in 1644-1645 by Balth. Moretus. The Museum has the drawing (See room II, Nr 39). This plate, as well as the other frontispieces of the same work, was sold by the Moretuses to the Verdussens, and bought again by the Plantin-Moretus Museum from some merch ants who had become the proprietors of it.

64. Frontispiece of : *Franc. Longi a Coriolano Summa Conciliorum omnium* (Plantin, 1623, in-fol.), engraved by CORN. GALLE, senior, after RUBENS, at a cost of 75 fl.

65. Frontispiece of : *Balth. Corderii Expositio patrum Græcorum in Psalmos* (Plantin, 1646, in-fol.), engraved by PETER DE JODE, after ER. QUELLIN (1).

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(1) 26 sept. 1642. Betaelt aan P. de Jode voor eene plaete van den Tytel van Corderius in Psalmos . . . . . fl. 72

The original drawing is exposed in room II, Nr 52.

66. Frontispiece of : *Herman. Hugo, de Militia equestri* (Plantin, 1630, in-folio), engraved by CORN. GALLE senior.

The other plates of this work were engraved by ANDREW PAUWELS and one of the BOLSWERTS.

67. Frontispiece of : *Leonardi Lessii de Justitia et Jure*, engraved in 1617, by CORN. GALLE senior, after RUBENS.

68. Frontispiece of : *Fr. Aguilonii Optica* (Plantin, 1613, in-fol.), engraved by THEOD. GALLE, after RUBENS. The drawing is to be found at the British Museum of London.

69. Portrait of *Leonardus Lessius*. Drawn by RUBENS and engraved by CORN. GALLE senior for : *Lessii Opuscula* (Plantin, 1626, in-fol.).

The drawing of this portrait was paid 12 florins to RUBENS.

70. Frontispiece of : *Francisci Harœi Annales ducum seu principum Brabantiæ,* volume 3, engraved after RUBENS, by LUKE VORSTERMAN, senior, for the account of THEOD. GALLE.

71. Frontispiece of : *de La Serre, Entrée de la Reyne-mère du Roy trèschrestien dans les villes des Pays-Bas* (Plantin, 1632, in-fol.). This plate was falsely attributed to RUBENS ; it was drawn by NIC. VAN DER HORST (1) and engraved by CORN. GALLE senior, at a cost of 95 fl.

72. Frontispiece of : *Mathew de Morgues, Diverses pièces pour la défense de la reyne-mère* (Plantin, 1637, in-fol.), engraved by CORN. GALLE, senior, after ER.

(1) See note on page 18.

QUELLIN. The drawing of this plate is exposed in room II, Nr 50.

73. Frontispiece of : *Herman Hugo, Obsidio Bredana* (Plantin 1626, in-fol.), engraved by CORN. GALLE, senior after RUBENS. The drawing is found in the National Gallery at London.

74. *Portrait of the Count-duke of Olivarez,* made for : *Luitprandi Opera* (Plantin, 1640, in-fol.), engraved by ÇORN. GALLE, junior, after ER. QUELLIN. The drawing is exposed in room II, Nr 37.

75. *Portrait of Justus Lipsius*, engraved for the edition of the works of Seneca (Plantin 1615, in-fol.), by CORN. GALLE, senior, after RUBENS, at a cost of 54 fl , copper included.

76. Frontispiece of : *John Boyvin, Le Siège de la ville de Dôle* (Plantin, 1638, in-4o), engraved by C. GALLE, after ER. QUELLIN. The design is exposed in room II, nr 40.

77. Frontispiece of : *Las obras en verso de Don Francisco de Borja, principe de Esquilache* (Plantin 1643, in-4o), engraved for *Augustini Mascardi Sylvœ* (Plantin, 1622, in-4o), by THEOD. GALLE, after RUBENS, at the cost of 32 fl., the copper included.

78. Frontispiece of : *Silvestri a Petra Sancta Symbola heroica* (Amsterdam, Janssonio-Waesbergii and Henr. Wetstenius, 1682, in-4o). This plate served at first in the Plantinian edition of 1634 of the same book, for which it was engraved by CORN. GALLE senior, after RUBENS (See nr 43 of the same room).

79. Frontispiece of : *Stephani Simonini Silvæ Urbanianœ* (Plantin, 1637, in-4o), engraved by CORN. GALLE,

senior, after RUBENS, having served at first in *M. C. Sarbievii Lyricorum libri IV.* The gray painting made for this plate is exposed in room II, nr 13.

80. Frontispiece of : *Maphœi nunc Urbani VIII Poemata* (Plantin, 1634, in-4o), engraved, as well as the portrait of the pope exposed under nr 82 of the same room, by CORN. GALLE senior, after RUBENS, at the price of 60 fl. for the two plates.

81. *Portrait of John Van Havre,* engraved by CORN. GALLE, senior, after RUBENS, for : *Joannes Van Havre. Arx virtutis* (Plantin 1627, in-4o).

82. *Portrait of Urban VIII,* engraved for his *Poemata* (See higher up nr 80).

83. Plates of : *Martyrologium S. Hieronymi.* Fac-simile engraved upon copper after an ancient manuscript, belonging at that time to the abbey of Echternach and to-day to the national Library of Paris. The first plate of the series mentions that the work was undertaken at the cost of Balth. Moretus, under the direction of Heribertus Rosweydus. It was engraved by ANDREW PAUWELS, who received 12 fl. 10 s. per plate. This artist worked at the 25 existing plates, from the month of September 1628 up to the month of November 1633. There are two different states of the first plate ; the first has the following heading : « Martyrologium S. Hieronymi » ; the second : « Martyrologium S. Hieronymi quale in membranis Epternacensibus ante annos nongentos scriptum servatur, et anno 1626, ære incisum, usque ad julium, habetur in Officina Plantiniana, cura R. P. Heriberti Rosweidi S. J. sumptu CI. V. Balthasaris Moreti. » The year 1626 is erroneously given instead of 1628. In 1675

the first plate was printed in the Propylœum of volume II of the month of April of the *Acta Sanctorum* and received at that time the inscription which is now to be read on it. These plates probably form the first essay of reproduction in fac-simile of a manuscript. The work remained incomplete and the engraved plates were never published. In 1660 at last Balth. Moretus had nine copies printed.

84. Frontispiece of : *Graduale Romanum* (Plantin, 1599, in-fol.).

85. *Portrait of Godfrey Hermant*, Doctor of the Sorbonne, by CORN. VERMEULEN.

86. *Portrait of John James Chifflet*, engraved in 1647, after NIC. VAN DER HORST, by CORN. GALLE junior, for the first volume of the works of J. J. Chifflet (Plantin, 1647, 3 vol. in-fol.).

87. Portrait of a clergyman.

88. Frontispiece and three plates of *Breviarium Romanum* (Plantin 1697, in-fol.).

89. *St. Jerome*, engraved by JOHN SADELER, after CRISPIN VAN DEN BROECK for *Opera divi Hieronymi* (Plantin, 1579, in-fol.).

90. *Portrait of Ferdinand III, king of Hungaria*, engraved by CORN. GALLE senior, after PETER DE JODE, for *Andr. Guil. Dietelii Exercitatio theologica* (Plantin, 1631, in-fol.). The engraving, drawing and copper complete were paid 86 fl. to THEOD. GALLE (1).

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(1) Aº 1631, den 17 Januari. Cornelis gesneden Ferdinandus te peerd, in-folio, de Jode geteekent, met verhelpen en cooper alles te samen. fl. 86

91. Frontispiece of *Roderici de Arriaga Cursus philosophicus* (Plantin, 1632, in-fol.), engraved by CORN. GALLE senior, after a drawing by PETER DE JODE (1). The engraver received 95 fl. for his work, the draughtsman 27.

92. *Portrait of pope Clement VIII*, engraved for *Ortelius, Theatro del mondo*, 1612.

93. Frontispiece of *The Entrance of Albert and Isabella* (see nr 45), engraved by THEOD. GALLE, at a cost of 30 fl.

94. *St. Augustine* engraved by JOHN SADELER, after CRISPIN VAN DEN BROECK, for *Opera divi Aurelii Augustini* (Plantin, 1577, in-fol.). The drawing of this plate and the frontispiece of the work were paid 6 florins each (2).

95. Frontispiece of : *Chrysostomus Henriquez, Menologium Cistertiense* (Plantin, 1630, in-fol.), engraved by CORN. GALLE senior, at a cost of 86 fl.

96. Frontispiece of : *Caroli Neapolis Anaptyxis ad Fastos Ovidii* (Plantin, 1638, in-fol.) engraved by JAC. NEEFS, after ER. QUELLIN. The drawing is exposed in room II, nr 43.

97. Four plates of *L. Guicciardini, Descrittione di tutti i Paesi Bassi* (Plantin, 1581, in-fol.) : the Cathedral, the Hanseatic House, the Town Hall, and the Exchange of Antwerp, engraved by HOGENBERG of Cologne. These

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(1) Adi 23 febr. 1632. Pour la délinéation du titre d'Arriaga à de Jode . . . . . fl. 27.
Adi 16 febr. 1632. Cornelis gesneden tytel in-folio Cursus philo. met den hof. . . . . fl. 95.

(2) La portraicture des commencements de St-Augustin par Crispin fl. 6.

four plates were touched up by THEOD. GALLE, in 1609 for *P. Scribanius, Antverpia* (Plantin, 1609, in-4°).

98. Frontispiece and seven plates of the work on anatomy : *Vivæ imagines partium corporis humani* (Plantin, lat. édit., 1566 ; dutch édit., 1568, small in-fol.). The plates were copied from the treatise on anatomy by Valverda (Rome, 1560). LAMBERT VAN NOORT drew the frontispiece, and received 3 fl. 10 s. for it : PETER and FRANCIS HUYS engraved the plates, at 11 fl. each. The first of these plates were engraved before 1562 (1).

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## XX

### ROOM ON THE FIRST FLOOR.

The furniture of this room, hung with gilt leather consists of a table and some chairs in oak, a chest with three large vases in Japanese porcelain on top of it, with annealed ornamentation, and a burner in polished

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(1) 14 sept. 1564. Figures d'anatomie en cuivre, debiteur par casse. J'ay receu de Pierre Huys à diverses fois 7 planches de cuivre des figures de l'Anatomie et payé pour chacune 11 fl. qui font ensemble . . . 77 fl.

J'en ay retiré 3 desdictes planches de Sylvius qui les avait prinses sur soy en partie et partie achaptées à la vendue de mes biens (1562) pour ce, je les mets pour autres 11 fl. pièce, combien qu'ils en ayent cousté 12. 33 fl.

Pour 22 planches taillées en cuivre à Pierre Huys et François Huys. L. 40 — 6 — 8.

Le 5 fév. 1565. Le chapiteau d'Anatomie. J'ai payé à maistre Lambert van Noort pour le portraict dudict chapiteau, fl. 3-10 à Pierre Huys pour la taille . . . . . fl. 11.

glass. The chimney-piece in oak was carved by PAUL DIRICKX in 1638. In the chimney, a pair of iron fire dogs, with copper heads are found.

Around the room six portraits of the family are hung up.

1. VAN REESBROECK (JAM.) *Portrait of Balthasar Moretus II* (1615-1674). He wears long hair and a light moustache. Upon his black coat a large white collar is turned down (1).

Panel. H. 0,65 m., L. 0,50 m.

2. VAN HELMONT (JOHN), master in 1675-1676. *Portrait of Theresa Mathilda Schilders* (1696-1729), wife of John James Moretus. She is draped in deep red cashmere upon a white bodice ; her hair is curled and powdered.

Canvas H. 0,80 m., L. 0,63 m.

The portrait, with the following and that of pope Clement XI, was paid 75 fl. 12 s., on the 8th of July 1717 (2).

3. VAN HELMONT (JOHN). *Portrait of John James Moretus* (1690-1757). He wears a red velvet coat, a waistcoat with flowers and a large powdered wig.

Canvas. H. 0,81 m., L. 0,65 m.

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(1) See page 29, note 1.

(2) Ick onderschreve kenne voldaen te syn van het schilderen van de conterfeytsels van d'heer Moretus en madame syne huysvrouwe, als oock van het conterfeytsel van den tegenwoordigen paus. In Antwerpen, 1717, den 8 Julius.

Joan. VAN HELMONT.

(At the back). Aen Hellemont 27 patacons in specie, 8 Juli 1717.

fl. 75.12.

4. ANONYMOUS. *Portrait of Balthasar Moretus IV* (1679-1730). He is clothed in a blue velvet dress and wears a long curly wig.

Oval painting. Canvas. H. 0,80 m., L. 0,62 m.

5. ANONYMOUS. *Portrait of Isabella Jacqueline de Mont, alias Brialmont* (1682-1723) wife of Balthasar Moretus IV. She wears a blue velvet bodice and holds some flowers in her hand.

Oval painting. Canvas. H. 0,80 m., L. 0,62 m.

6. VAN REESBROECK (JAM.). *Portrait of Ann Goos* (1627-1691). She is clothed in a black dress, with a lace collar ; her curls fall down her shoulders in ringlets ; a slight row of hair, cut in a straight line falls on her forehead (1).

Panel. H. 0,65 m., L. 0,49 m.

Above the chimney :

7. VERDUSSEN (PETER), (1662-?). *Landscape.* In the middle of the picture a bridge is raised with a steep incline, which two peasants mounted on asses and a group of passengers are crossing. To the right a wooded hill is seen and a castle upon an isolated rock ; to the left, two bushy trees, on the plain some huntsmen are riding ; a fisherman is seated on the bank of the torrent which passes under the bridge ; a beggar is standing near the road. The figures are attributed to Jasper Broers.

Signed : « P. Verdussen ».

Canvas. H. 1,32 m., L. 1.89 m.

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(1) See page 29, note 2.

## XXI.

### LICENSE ROOM.

A staircase with three steps forms the communication between the preceeding room and the License room. The latter looks into an interior yard, and has no other ornament but a copy of a portrait of Balthasar Moretus I (Room II, nr 11), placed upon the antique chimney, an ancient statuette in wood of Brabo flinging away the hand of Antigonus, and a modern reproduction in relief of a panorama of Antwerp.

In the desks which encircle the room and in the frames hung on the walls, some of the licenses granted to Plantin and his successors by the ancient Belgian and foreign sovereigns are exposed. These licenses have been carefully preserved, as pieces of such importance deserved. And in fact they alone gave printers the right to publish their productions ; by these licenses alone the monopoly of the works the authors confided to them was guaranteed.

In the desk placed between the chimney and the window a choice of the most ancient and important licences granted to Plantin is found (1555-1589). They are :

1. A privilege of the emperor of Germany, in German, dated the 28th of February 1576, invested with the autograph signature of Maximilian II, and granting to Plantin and his successors the license of free trade in all the states of the Empire. The grand seal of the emperor, contained in a wooden box, is attached to this document.

2. The letter in Latin which Philip II had written to Plantin, to inform him that he took the printing of the polyglot Bible under his royal protection and that he sent Arias Montanus to conduct the works. It is dated Madrid, the 23rd of March 1568, and bears the signature of Philip II and of his secretary Gabriel de Çayas.

3. The privilege in Latin which Cardinal Granvelle granted to the same work in the vice-royalty of Naples for a term of twenty years. Dated Naples, the 26th of September 1572.

4. The approval given by the Faculty of Theology of Louvain to the same work, dated the 26th of March 1571 and written in Latin.

5. The privilege of the book : *Officium Missæ,* 1568, written in Dutch, invested with the royal seal of Spain.

6. The first privilege granted to Plantin. This piece is of the following tenor :

« Sur la Remonstrance faicte au privé conseil de l'empereur nre Sr de la part de Christoffle Plantin, imprimeur et liberaire juré résident en ceste ville d'Anvers, contenant comment il a recouvert à ses grans coustz et despens, et faict visiter par les commissaires à ce députez certains livres, intitulez, le premier : l'institution d'une fille noble par Jehan Michiel Bruto, le second : flores de Seneca et le IIIe : le premier volume de Roland furieux, traduit d'italien en françois ; desquels trois livres il a les deux fait transduire et translater, assavoir celluy intitulé : l'institution d'une fille noble etc. d'italien en françois et l'autre, flores de Seneca, en espaignol, lesquelz il désireroit bien imprimer ou fe imprimer, assavoir ladite institution d'une fille noble en italien ou françois, lesd. flores de Seneca en espaignol et led.

premier volume de Rolandt furieux aussi en italien et françois, mais ne le oseroit pas faire, obstant les ordonnances et placcartz faictz sur le faict de l'imprimerie, sans premièrement avoir sur ce consentement et acte à ce servante. LA COURT, après que par la visitation desd. livres iceulx ont esté trouvez non suspectz d'aulcune mauvaise secte ou doctrine a permis et octroyé, permect et octroye par cestes aud. Christoffle Plantain, imprimeur, de povoir par luy ou par aultre imprimeur juré résident au pays de par deçà fe imprimer les susd. trois livres, assavoir l'institution d'une fille noble et Roland le furieux en franchois et flores de Seneca en espaignolz, tant seulement, et iceulx vendre et distribuer et mectre à vente par tous lesd. pays de par deça, sans pour ce aucunement mesprendre envers sa Mat, saulf que, au surplus, il sera tenu se régler selon les ordonn. faictes et publiées sur le faict de la imprimerie. Donné en la ville d'Anvers le ve d'apvril 1554 devant Pasque [c. a. d. 1555].

« *Signed* DE LA TORRE. »

7. The privilege in Latin of the book : *Marchantius, Flandria*, 1567.

8. The approval given by the doctors of the Sorbonne of Paris to the Latin translation of the Bible of Sante Pagnino, destined to be inserted in the polyglot Bible. It is written in Latin, dated the 8th March 1569, and bears the signatures of six doctors.

9. Above this desk, in a frame hung up against the wall, some of the privileges granted to John Moretus I (1589-1610) are exposed.

Between the chimney and the entrance door a desk

and a frame containing some more privileges granted to Plantin. We shall just mention the following pieces :

10. The privilege of the work : *Petrus Serranus, Commentarius in Ezechielem* (1572) bearing as signature the words traced by the hand of Philippe II : *Yo el Rey.*

11. De la *Carte des places nouvellement conquises au pays de Vermandois et Picardie : Sainct Quentin, Han et Chastellet* (1557). This chart, drawn up by John de Surhon, is not to be found.

12. The privilege of the *Discours sur les causes de l'exécution faicte ès personnes de ceulx qui avoient conjuré contre le roy de France et son estat*, 7 Nov. 1572.

13. A diploma granted by Cosmo de Medicis to Lewis de Schore, in 1569, bearing the signature of the grand-duke of Toscany.

14. The privilege granted for the polyglot Bible guaranteeing, during 20 years, the monopoly of the work in France, dated the 13th of April 1572 and invested with the royal seal of Charles IX.

15. In the desk placed under the windows some privileges obtained by Balthasar Moretus I are exposed (1618-1641).

Opposite to the chimney, in a desk (16) and in a frame (17), some privileges are found, granted to the brothers Balthasar I and John Moretus II (1610-1618) ; in a second desk (18) and frame (19), some privileges granted since 1641 to the successors of Balthasar Moretus I, by the kings of Spain, the emperors of Austria, the French republic, the popes, the bishops of Antwerp and some convent abbeys.

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## XXII.

## ROOM WITH COPPER ENGRAVINGS AFTER RUBENS AND VAN DYCK.

1. *The Adoration of the Shepherds*, engraved by LUKE VORSTERMAN, after P. P. RUBENS.

2. *The Apparition of angels to the saint women near the grave of Christ*, engraved by LUKE VORSTERMAN, after P. P. RUBENS.

3. *The Miracles of Saint Francis Xavier*, after P. P. RUBENS. Anonymous copy of the plate of MARINUS.

4. *Christ on the cross*, engraved by SCHELTE A BOLSWERT, after ANT. VAN DYCK.

5. *The Adoration by the kings*, by LUKE VORSTERMAN, after P. P. RUBENS.

6. *The Martyrdom of Saint Lieven*, engraved by CORN. VAN CAUKERCKEN, after P. P. RUBENS.

7. *The Descent of the Holy-Ghost*, engraved by PAUL PONTIUS, after P. P. RUBENS.

8. *The Adoration by the Shepherds*, engraved by LUKE VORSTERMAN, after P. P. RUBENS.

9. *The Education of the Virgin*, engraved after P. P. RUBENS, by an anonymous artist.

10. *The Lords Supper*, engraved by PETER SOUTMAN, after the fresco of LEONARDO DA VINCI, although probably RUBENS provided him with a drawn copy.

11. *The March of Silenus*, engraved by PETER SOUTMAN after P. P. RUBENS.

12. *The Adoration by the Kings*, engraved by JOHN WITDOECK, after P. P. RUBENS.

13. *Thomyris and Cyrus*, engraved by PAUL PONTIUS, after P. P. RUBENS.

## ENGRAVINGS AFTER RUBENS, VAN DYCK AND JORDAENS.

### AFTER RUBENS.

1. *The Mariage of the Virgin*, by SCHELTE A BOLSWERT.
2. *The Resurrection of Christ* by S. A BOLSWERT.
3. *The Trinity*, by S. A BOLSWERT.
4. *The Holy Family*, by J. WITDOECK *(Quondam prœgnantem)*.
5. *Christ giving the keys to Saint Peter*, by PETER DE JODE.
6. *The Return from Egypt* by S. A BOLSWERT.
7. *Episodes from the life of Henry IV*, two sketches engraved by PETER MARTENASIE.
8. Two bas-reliefs, *Tritons and Naiads*, by THEOD. VAN KESSEL.
9. *Achilles amongst the daughters of Lycomedes*, by CORN. VISSCHER.
10. *Saint Francis of Assisi receiving the brands*, by LUKE VORSTERMAN, senior.
11. *The three Graces*, by PETER DE JODE.
12. *The Birth of Christ* by S. A BOLSWERT.
13. *Four small Landscapes*, by S. A BOLSWERT.
14. *Lion hunting*, by S. A BOLSWERT.
15. *Wolf hunting*, by WILLIAM DE LEEUW.
16. *The Resurrection of Lazarus* by BOETIUS A BOLSWERT.
17. *The Assumption* by S. A BOLSWERT *(R. P. Guardiano)*.
18. *The Education of the Virgin*, by S. A BOLSWERT.

19. *The Adoration by the Kings* by S. A BOLSWERT.

20. *The Flagellation*, by P. PONTIUS.

21. *Portrait of Rabens*, by P. PONTIUS.

AFTER JORDAENS.

22. *The Adoration by the Shepherds*, by PETER DE JODE.

23. *The Satyr and the Peasant*, by LUKE VORSTERMAN.

24. *The Satyr and the Peasant*, by JAMES NEEFS.

25. *The Adoration by the Shepherds* by MARINUS.

26. *Argus and Io*, etching by JORDAENS.

27. *The Carnival*, by SURUGUE junior.

28. *Saint Martin exorcising one possessed by the fiend*, by PETER DE JODE.

29. *Christ on the Cross*, by S. A BOLSWERT.

30. *Jupiter and the goat Amalthea*, by S. A BOLSWERT.

31. *Zoo d'oude songen, zoo pepen de jonghen* (As the old people sang, so did the young ones pipe), by S. A BOLSWERT.

32. *Vanity*, by an ANONYMOUS, artist.

AFTER VAN DYCK :

33. *Saint Rosalia*, by P. PONTIUS.

34. *Portrait of Count Henry Van den Bergh*, by P. PONTIUS.

35. *Portrait of Prince Thomas of Savoy*, by P. PONTIUS.

36. *The March of Silenus* by S. A BOLSWERT.

37. *Christ carrying the Cross*, by ALEX. VOET.

38. *The Crowning with thorns*, by S. A BOLSWERT.

39. *The Holy Family with a circle of Angels*, by S. A BOLSWERT.

40. *Samson and Dalilah*, by HENRY SNYERS.

41. Eight portraits, by PAUL PONTIUS and LUKE VORSTERMAN.

42. *Christ lying dead, mourned by his mother,* by LUKE VORSTERMAN.

43. Same subject, by S. A. BOLSWERT.

44. Eight portraits, by LUKE VORSTERMAN, P. DE JODE, C. GALLE, S. A BOLSWERT, P. PONTIUS.

45. *The mystical Mariage of happy Hermannus Joseph,* by PONTIUS.

46. *Portrait of Mary-Louisa de Tassis,* by CORN. VERMEULEN.

47. *The Virgin and the Infant Jesus,* by HENRY SNYERS.

48. *The Erection of the cross,* by S. A BOLSWERT.

49. *Christ on the cross with Saint Francis,* by PETER DE BAILLIU.

50. *The Holy Family,* by S. A BOLSWERT *(Magna Trias).*

51. Seven portraits of Countesses and Counts, by P. LOMBART.

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## XXIII.

## ROOM OF ANTWERP ENGRAVERS.

In this room works of the most celebrated and characteristic masters of the Antwerp engraving school are exposed. It forms a whole with the gallery which the visitor has just gone through.

### FRAME I.

1. CORNELIUS METSYS or MASSYS (1499-1560?). Several small engravings.

2. CORN. BOS ('s Hertogenbosch, 1510? Antwerp, 1560). *Venus and Adonis*, after Titian.

3. PETER HUYS (1519-1581). *Mary at the foot of the cross.*

4. FRANCIS HUYS (1522-1562). *The Lute tuner.*

5. PETER PERRET (born in 1555). *Painting*, after H. Speekart.

FRAME II.

6. PETER COECK (born at Alost in 1507, came to Antwerp in 1527, † Brussels, 1550). *The Customs of the Turks.* Six of the ten plates forming the complete series.

FRAME III.

THE SADELERS.

7. JOHN (born at Brussels in 1550, came to Antwerp in 1555, died at Venice in 1600). *Portrait of Emmanuel Philibert of Savoy.*

8. GUY (1570-1629). *The Origin of the Order of Dominicans.*

9. GUY. *Portrait of Sigismond Bathori.*

10. JUST (born in 1583). *Two Landscapes*, after Paul Bril.

11. RAPHAEL junior, (born in 1584). *The Assumption of the Virgin.*

FRAME IV.

12. JEROME WELLENS, known by the surname of COCK (1510-1570). *The Metamorphosis of Daphne.*

13. PETER BREUGHEL (1520 ?-1569). *A mountainous Landscape.*

14. HANS BOL (born at Malines in 1534, became a citizen of Antwerp in 1574, died at Amsterdam in 1593). *Geese Jousting.*

15. CRISPIN VAN DEN PASSE (born in 1536, received in the Guild of St-Luke at Antwerp in 1585). *Two Landscapes*, after Paul Bril.

FRAME V.

The brothers WIERICX.

16. JOHN (born in 1549). *The Virgin in a closed garden.*

17. JEROME (1553-1619). *The Virgin of seven sorrows.* Before the letters. The drawing of this stamp, by CRISPIN VAN DEN BROECK, is exposed under Nr 20, in room II.

18. JEROME. *Portrait of Michel de l'Hôpital.*

19. JEROME. *Genius stopped by Sorrow and Misery.*

20. ANTHONY (1559-1624). Two pieces of the *Life of Christ*, after Martin de Vos.

FRAME VI.

21. CRISPIN VAN DEN PASSE. *The Four Evangelists.*

FRAME VII.

THE GALLES.

22. JOHN (1600-1676). *Doris and Bellona.*

23. THEODORE (1571-1633). *The Martyrdom of Saint Catherine.*

24. THEODORE. *Christ before the High-priest.*

25. CORNELIUS senior (1585-1650). *Seneca in the bath*, after Rubens.

26. CORNELIUS senior. *Portrait of Dante.*

27. CORNELIUS senior. *Portrait of John Deckher.*

28. CORNELIUS, junior (1615-1678). *Portrait of Charles Gustavus, count palatine.*

FRAME VIII.

THE ENGRAVERS AFTER VREDEMAN DE VRIES.

29. PHILIP GALLE (1537-1612). *Four ornamented Wells*, being part of a series of twenty-four plates.

30. JEROME COCK. *Three funeral Monuments*, being part of a series of twenty-seven plates.

31. JEROME COCK. *A salt cellar, a ewer, a pepper box, a decanter*, being part of a series of five drawings of vases.

FRAME IX.

32. JAM. DE GHEYN the elder (born in 1565). Frontispiece : *Moses standing behind the law tables.*

33. CRISPIN VAN DEN QUEBORNE (born in 1580). *The Nativity*, after Van Balen.

34. DOMINICUS CUSTODIS (1560-1612). *Judith putting the head of Holophernes into a bag.*

35. J.-B. BARBÉ (1578-1649). *The Adulteress*, after Martin de Vos.

36. JAMES DE BYE (born in 1580). *Jesus-Christ with Simon.*

37. JOHN BARRA (born at 's Hertogenbosch, in 1581, entered the corporation of St-Luke, at Antwerp, in 1625). *The Parable of the Sower*, after Blommaert.

FRAME X.

38. NICHOLAS DE BRUYN (born in 1571, died about 1635). *The Ascent of Mount Calvary.*

39. NICHOLAS DE BRUYN. *Jephthah's daughter going to meet her father.*

FRAME XI.

40. THEODORE VAN TULDEN (1606-1677 ?). *The Meeting of the two Ferdinands.* Plate of *the Entrance of prince-cardinal Ferdinand in 1635.*

41. THEOD. ROMBOUTS (1597-1637). *The Virgin, the child Jesus and St. John.*

42. LUKE VAN UDEN (1595-1672). *Two small Landscapes.*

43. JAM. JORDAENS (1593-1678). *Cacus stealing Hercule's cows.*

44. PETER-PAUL RUBENS (1577-1640). *Saint Catherine.* Probably the only authentic etching of the master.

45. JASPER DE CRAYER (1582-1669). *Christ rising from the tomb.* Epitaph of the master.

FRAME XII.

46. PETER SOUTMAN (born at Harlem in 1580, received as a citizen of Antwerp in 1620). *Portrait of John Maurice of Nassau.*

47. JOHN LOUYS (born in 1595). *Portrait of Elisabeth of Bourbon*, after Rubens.

48. PETER VAN SOMPEL (born about 1600). *Bust of Paracelsus*, after Rubens.

49. G. DE LEEUW (born in 1602). *David in the lions' den*, after Rubens.

FRAME XIII.

50. CORN. SCHUT (1597-1655). *The Circumcision*, after a picture of the old Jesuit church at Antwerp.

51. DAVID TENIERS I (1582-1649). *The Temptation of Saint Anthony.*

52. DAVID TENIERS I. *Interior of a kitchen.*

53. David Teniers II (1610-1690). *Old woman praying on her rosary.*

54. David Teniers II. *Peasant tuning a lute.*

55. David Teniers II. *Peasant playing on a violin.*

56. David Teniers II. *Peasant playing on bagpipe.*

57. William van Nieulant (1584-1635). *The three bridges on the Tiber at Rome.* In three sheets.

58. Corn. de Wael (1592-1662). *Two scenes of oriental life.* Being part of a suite of twelve plates.

Frame XIV.

59. Ph. Fruytiers (1610-1666)) *Portrait of James Edelheer.*

60. Ph. Fruytiers. *Portrait of Ambrose Capello, bishop of Antwerp.*

61. Mich. Lauwers (1600-1652). *The Triumph of the new Law,* after Rubens.

Frame XV.

Ant. van Dyck (1599-1641).

62. Portraits of : *Francis Franck, Just de Momper, Adam van Noort, Peter Breughel, John Breughel, Just Sustermans, John de Wael, Erasmus.*

Frame XVI.

63. Jam. Neefs (1610-1665). *Christ appearing before Magdalen,* after Gerard Zegers.

64. Alex. Voet junior (1637-1693). *Folly,* after Jordaens.

65. Peter de Bailliu (born in 1612). The *Meeting of Jacob and Esau,* after Rubens.

66. Hans Witdoeck (born in 1615). *Saint Ildefonsus receiving the miraculous chasuble,* after Rubens.

FRAME XVII.

67. CHRISTOPHER JEGHER (1596-1652). The *Coronation of the Virgin.*

68. CHRISTOPHER JEGHER. The *infant Jesus and saint John.*

69. CHRISTOPHER JEGHER. *Susanna and the old men.*

69bis. CHRISTOPHER JEGHER. The *March of Silene.*

All four after Rubens.

FRAME XVIII.

70. WILLIAM PANNEELS (born in 1600). *David and Goliath.*

71. WILLIAM PANNEELS. *Esther and Assuerus.* Both, after Rubens.

72. HUB. QUELLIN (1619-1687). *Two statues,* after Artus Quellin, his brother.

73. FRANC. VAN DEN WYNGAERDE (1614-1679). *Saint Bonaventure.*

74. RUMOLD EYNHOUDTS (born in 1613). *Saint Gregory* after Rubens.

DESK XIX AND XX.

ANTWERP ENGRAVERS WHO EMIGRATED TO FRANCE.

75. GERARD EDELINCK (1640-1707). *Portrait of Philip of Champagne.*

76. GERARD EDELINCK. *The Virgin and Infant.*

77. GERARD EDELINCK. *The Holy Family,* after Raphael.

78 NICH. PITAU (1632-1676). *The Holy Family.*

79. NICH. PITAU. *Portrait of Hubert of Montmor.*

80. PETER VAN SCHUPPEN (1629-1702). *Portrait of Mazarin.*

81. PETER VAN SCHUPPEN. *The Holy Family.*

82. CORNELIUS VERMEULEN (1644-1702). *Portrait of Jos. Rottiers.*

DESK XXI.

83. MATTHEW PLATTENBERG, called PLATE-MONTAGNE (1606-1666). *Two sea pieces.*

84. ABRAHAM GENOELS (1640-1723). *Landscape.*

85. PETER RYSBRACK (1655-1729). *Landscape.*

86. GERARD VAN OPSTAL ? (1595-1668). *Nymph and Sea God.* Composition of the sculptor Gerard Van Opstal, attributed by some to Rubens.

87. ERASMUS QUELLIN (1607-1678). *The Chariot of young Bacchus.*

88. PHIL. JOS. TASSAERT (born in 1732). *The Martyrdom of Saint Stephen,* after Rubens.

DESK XXII.

89. SCHELTE A BOLSWERT (1586-1659). *The wonderful Peach,* after Rubens.

DESK XXIII.

90. SCHELTE A BOLSWERT. *The Conversion of Saint Paul,* after Rubens.

91. SCHELTE A BOLSWERT. *The Virgin and Infant* (Osculetur), after Rubens.

DESK XXIV.

92. SCHELTE A BOLSWERT. *Saint Cicely,* after Rubens.

93. SCHELTE A BOLSWERT. *The Chase of Meleager,* after Rubens.

DESK XXV.

94. PETER DE JODE, junior (born in 1606). *Charles I and Henrietta of Bourbon,* after Van Dyck.

95. SCHELTE A BOLSWERT. *The Annunciation of the Virgin.*

DESK XXVI.

96. PAUL PONTIUS (1603-1658). *Portrait of Nic. Rockox,* after Van Dyck.

97. PAUL PONTIUS. *Christ lying dead upon the Virgin's knees,* after Van Dyck.

98. PAUL PONTIUS and C. GALLE. *The Virgin in a niche,* after Van Dyck.

DESK XXVII.

99. LUKE VORSTERMAN senior (1590-1667). *Loth leaving Sodom,* after Rubens.

100. LUKE VORSTERMAN senior. *The Return from Egypt,* after Rubens.

101. LUKE VORSTERMAN. *Job tormented by the devil,* after Rubens.

DESK XXVIII.

102. JAMES HARREWYN (born in 1657). *View of Rubens House and Garden.*

DESK XXIX.

103. CORNELIUS VAN CAUKERCKEN (born in 1626). *The Martyrdom of Saint Lieven,* after Rubens.

104. PETER MARTENASIE (1729-1789). *The Ravishment of the Sabinian maidens,* after Rubens.

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## XXIV.

## SMALL DRAWING ROOM.

The small drawing room which the visitor now enters, is hung with gilt leather and adorned with two modern pictures. *The Invention of Printing,* by CORN. SEGHERS (1814-1866), gift of the late Mr D. Vervoort, ex-chairman of the Belgian House of Commons, and the *Portrait of Edward Moretus-Plantin,* the last proprietor of the office, painted in 1879, by M. Jos. DELIN.

In a desk some books are exposed, the bindings of which are well worth notice in many respects.

1. A *Missal,* bound in red velvet, ornamented with two plates representing St-Augustine and St-Barbara, with silver corners and clasps chased by HENRY VERBERT, of Antwerp. A work of the XVIII^th^ century.

2. A Thesis supported by J. Fr. Stoupy, in 1726, bound in red velvet, embroidered with gold and silk.

3 to 12. Bindings in stamped calf's leather, of the first half of the XVI^th^ century. In-8°.

13. Bindings in stamped sow's skin. 1589. In-8°.

14. *Missale romanum.* In-folio, black calf's leather, gilt ornaments on the cover. (Plantin, 1589).

15. Binding in parchment with gilt frames and centre. (Plantin, 1634, in-4°).

16. *Missale romanum.* In-folio. Red morocco-leather frames with gilt heads, silver clasps. (Plantin, 1700).

17. *Plotinus,* in-folio (Soter apud Salingiacum). Calf's leather frames and stamped ornaments.

18. *Wterste willè van Lowys Porquin.* Small in-4°. (Antwerp, Tavernier, 1563). A copy on blue paper, printed for Mary, daughter of the author. Black calf's leather, gilt ornaments on the front.

19. Binding in red Morocco leather with gilt heads. XVIII^th^ century. Dutch workmanship. In-8°.

20. Italian binding of the XVI^th^ century, fawn colored calf's leather, corners, middle and a fillet in gold. In-8°.

21. The *orders of the Golden Fleece.* In-4°. Black calf's leather. Gilt frames and ornaments. Workmanship of the XVI^th^ century.

22. Binding in red Morocco leather with gilt heads. Italian workmanship of the XVII^th^ century. In-4°.

23. Manuscript. In-16°. Binding of the XVIII^th^ century, red calf's leather, pretty ornaments in rock-work style.

24. *Psalm-book,* (Delft, 1579, in-32°). Clasps, middle and corners in copper.

25. *Enchiridion Itinerantium.* In-32°. A copy upon vellum, black calf's leather, richly ornamented on the cover. (Plantin, 1591).

26. The *Imitation of Jesus-Christ.* (Antwerp, 1629, in-32°). Black Morocco leather, clasps in enamelled gold.

27. Binding in tortoise shell with silver clasps. (Antwerp, 1662, in-16°).

28. Binding with the mark of the Plantinian printing office. (Plantin, 1557, in-16°).

29. Binding in silk, ornamented with a rose in silver filigree work. (XVIII^th^ century, in-8°).

30. Psalm-book, marbled calfs' leather ornaments with small heads. (Amsterdam, 1690, in-8°).

31. *Prayer book* (Antwerp, 1622, in-16°). Binding in green velvet. The small volume is provided with the cord by which the ladies used to tie such books to their belts.

32. Binding in red Morocco leather, frames with small heads. (Brussels, 1760, in-8°).

33. *Prayer book.* Red Morocco with small heads. (Paris, 1709, in-8°).

34. Binding in plain calf's leather, medallion and flowers on the cover. (Lyons, 1555, in-8°).

35. Plantinian binding, gilt ornaments upon black calf's leather (1570, in-4°).

36. Plantinian binding, gilt ornaments upon black calf's leather (1591, in-4°).

37. *H. Kyspenningius, Aquæ Vitæ.* (Plantin, 1583, in-8°). Plantinian binding made for the library of the Escurial, with the gridiron of St-Lawrence in the middle of the cover.

38. Plantinian binding, plain calf's leather, flowers, and a gold fillet on the cover (1568, in-8°).

39. *Opera S. Dionysii Areopagitæ*, in-folio. Plantinian binding. Red Morocco leather, middle, corners and frames in gold (1634).

This room is separated from the back part by a glass partition, above which are related, in a picture, the principal events of Plantin's life. In the glass window three medallions in stained glass are found, the first of which represents the emblem of Plantin : the compasses with the device *Labore et Constantia ;* the

second, that of John Moretus I, the Moor king who has come to worship the new-born Messiah and is guided by a star bearing the name of Jesus in Hebrew characters with the device *Ratione Recta ;* the third represents the emblem of Balthasar Moretus I, a star, with the device *Stella duce*, which a eagle carries upon his breast.

The origin of this symbolic star, which took its place in the coat-of-arms of the Moretus family, is rather curious. John Moerentorf, looking out for an emblem, which, according to the custom of these times, was to contain an allusion of his name (Moretus), took the figure of the Moor king (Rex Morus) which is found represented in the second of the three medallions, and chose the device *Ratione Recta*. These words signified that he adopted the good principles as guides as the magian kings had taken the star to lead them in their journey to Bethleem. He had three brothers, who bore the names of the magian kings, Jasper, Melchior and Balthasar ; he accordingly gave the same names to his three eldest sons. The third succeeded to him and took as his emblem the star of the magians with the device *Stella duce*. His nephew Balthasar II inherited the Christian name and the emblem of his uncle, and Balthasar III gave the star the place of honor in his nobiliary coat-of-arms.

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## XXV.

### BACK-ROOM.

The room situated behind the small drawingroom contains only a cupboard and a table in carved oak, some chairs and an alcove. Two framed engravings adorn the walls. It looks out upon the engravings gallery, by a ballister window.

The above two apartments lead into the

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## XXVI.

### BEDROOM.

It is hung with gilt leather and furnished with furniture of the XVI$^{th}$ century : bed in sculptered oak, folding stool and washstand. The bed is covered by a counterpane in embroidered silk of the period ; above the cupboard, a bevelled looking-glass of the XVIII$^{th}$ century ; beside it a calendar printed by Plantin in 1583.

Above the praying-chair, *Christ on the cross*, carved by WALTER POMPE, signed by him and dated 1742. This work of art belongs to the Public Workhouse of Antwerp.

Beside the bed, two framed engravings : The *Fall of Heathenism* and *Triumph of the Eucharist*, both by S. A BOLSWERT, after Rubens.

From the small drawing room a staircase leads to the second floor, where the visitor finds

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## XXVII-XXVIII.

## THE FOUNDERY.

It is composed of two rooms, furnished with ancient founder's implements. In the first, the sets along the wall; the vices, the grindstone, the pair of bellows, the files, the lamps and a number of other instruments are still in their original place.

In a glass cupboard are the heads, in polished steel, of the coins used to stamp the matrices of the printing characters and music notes.

At the bottom of the second room the ancient furnaces of the founders are still in their places. Above the chimney, the regulations of the Plantinian printing office are hung up; behind a wire grating are the moulds of the founder; in the desks, around the room, the matrices in red copper, of the printing types are exposed.

On the wall two pictures are hung, containing specimens of printing of these characters. Near the furnaces there are some crucibles, spoons, and other tools.

The oldest founder of characters who worked for Plantin was FRANCIS GUYOT of Paris, who was received a citizen of Antwerp in 1539, and who furnished characters from 1558 up to 1579. At the same period LAWRENCE VAN EVERBORCHT, of Antwerp, worked regularly for Plantin. Other workmen were employed at intervals.

The letter cutters who provided the coins, were PETER HAUTIN of La Rochelle, from 1563 to 1567: WILLIAM LE BÉ, of Paris, and ROBERT GRANJON of Lyons. The

latter was the principal of the artists working for Plantin and, from 1563 up to 1570, he furnished the greater number of coins and matrices. From 1570 to 1580 HENRY VAN DEN KEERE (DU TOUR) junior, of Ghent, was the ordinary contractor of the architypography. After the death of Van den Keere his workman, THOMAS DE VECHTER, came to live at Antwerp and worked for Plantin. WILLIAM LE BÉ of Paris furnished the large Hebraïc type used by Plantin to print the polyglot Bible with. The latter bought from the BOMBERGHES of Cologne the small Hebrew character of the same Bible.

AMATUS and HENRY DE GRUYTTER were the founders of the architypography from the death of Plantin up to the end of the XVI$^{th}$ century. Before the XVII$^{th}$ century, no foundery existed in the printing premises.

From 1614 to 1660 the Moretuses used to cast in the office. From 1660 to 1718 the family of WOLSCHAETENS, Antwerpian founders, provided them with the characters ; during the remainder of the XVIII$^{th}$ century the Moretuses resumed the casting themselves.

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## XXIX.

## THE LARGE LIBRARY.

The collection of books comprising the different libraries of the Plantin-Moretus Museum numbers about 14,000 volumes.

The large Library, which still exists with its shelves,

corbels and carved beams, was made, by order of Balthasar Moretus I, in 1640.

It is a large room, furnished, on the four sides, with numerous bookcases. In the middle there is a large table and three desks. These desks support a geographical sphere, an astronomical sphere and three busts carved in wood, representing *Saint Thomas of Aquino* and two popes. Between the three desks, a terrestrial and celestial sphere by ARMAND FLORENT VAN LANGEREN.

The room served, since 1655, as a chapel where, the workmen came daily to hear mass, before commencing their work.

1. Upon a low bookcase, which now occupying the place where the altar stood, the picture is still seen, which served as altarscreen and belongs to the school of Van Dyck. It is attributed to PETER THYS (1616-1677-9) and represents *Christ on the Cross*. Three small and two large angels witness the agony of the Saviour ; one of the latter kneeling at the foot of the cross, catches up the blood oozing from the feet of Christ.

This picture was bought in 1757 at a cost of 63 florins.

Canvas. H. 2,65 m., L. 1,84 m.

2. At the other extremity of the room a picture is seen, representing : *The Adoration of the Shepherds* by GERARD ZEGERS (1591-1651). The Virgin holds the infant Jesus swaddled in her arms ; saint Joseph is seated on the left ; to the right a throng of shepherds and shepherdesses, ten in number, who have come to worship the newly born ; the eleventh stands to the

left of the Virgin. Above her, at the same side, little angels in a celestial light are seen. On the foreground the ass is lying : a basket of eggs and butter, and a pitcher of milk are there placed.

Canvas. H. 2,12 m., L. 2,32 m.

The space contained between the number of book-cases and wainscots, is occupied by busts in plaster, almost without exception of antique mouldings, and by a series of portraits of members of the Plantin-Moretus family and men of note. Several of the family portraits are copies of paintings of which the originals are seen in other rooms of the Museum. These pictures measure 0,65 m. in height and 0,49 m. in length. They represent :

3. *Clement XI*, pope (1649 1729). Panel. Painted by JOHN VAN HELMONT in 1717 (1).

4. *Cæsar Baronius*, cardinal (1538-1607). Panel.

5. *Jane Rivière*.

6. *James Moretus* (called, wrongly, John Moretus I by an ancient inscription upon the frame).

7. *John Malderus*, bishop of Antwerp (1563-1633) by BALTHASAR VAN MEURS (2).

8. *John Woverius* (1576-1635), by the same (2).

9. *Cardinal Bellarminus*.

10. *John Moretus II*, painted by ERASMUS QUELLIN, in 1642 (3).

---

(1) See page 106.

(2) 31 julii 1650. Aen Cosyn Balthasar van Meurs voor het schilderen van de twee Contrefaictsels van Joan. Woverius ende Joan. Malderus. fl. 24.

(3) See page 34.

11. *Balthasar Moretus III.*

12. *Ann Mary de Neuf*, his wife (1654-1714).

13. *Balthasar Moretus IV.*

14. *Isabella-Jacqueline de Mont* (alias de Brialmont), his wife.

15. *John James Moretus.*

16. *Theresa Mathilda Schilders*, his wife.

17. *Francis John Moretus* (1717-1768).

18. *Mary Theresa Josephine Borrekens* (1728-1797). Both paintings by PHILIP JOSEPH TASSAERT, paid 5 guineas each, on the 29th July 1762 (1).

19. *John-James Chifflet* (1588-1660), by BALTHASAR VAN MEURS (2).

20. *Balthasar Corderius* (1592-1650).

21. *Jules Chifflet* (1610-1676), by BALTHASAR VAN MEURS (2).

22. *Angelo Politiano* (1434-1494).

23. *Marsilius Ficinus* (1433-1499).

24. *Leonardus Lessius* (1554-1623). Panel.

25 *Mathew de Morgues*, abbot of Saint-Germain, (1582-1670).

26. *Carolus Scribanius S.-J.* (1561-1629).

---

1) Aen Philippus Jacobus (sic) Tassaert voor geschildert te hebben myn pourtrait en die van myne vrouwe a 5 guineën het stuck en dat van onsen soon Ludovicus a 2 1/2 guineën. Samen fl. 143-13 wisselgelt.

(2) 17 maert 1650. Betaelt aen Cosyn Balthasar van Meurs voor de twee Conterfeytsels, van Joan-Jac. en ie Julius Chiffletius . . . . fl. 23.

## XXX.

## SECOND LIBRARY.

In this second part of the library the collection of books printed by Plantin and his successors is found, together with a certain number of works published by other Antwerp presses.

Above the shelves, some busts in plaster, mostly after antique sculptors.

Above the entrance door, the portrait of *Joseph Ghesquière*, by WILLIAM HERREYNS (1743-1827). The picture was bought from the abbey of Tongerloo, where the learned man spent some years.

Above the door on going out the portrait of the priest *John James de Brandt* by WILLIAM HERREYNS.

---

## XXXI.

## RECORD OFFICE.

In this room the records of the architypography are kept. They existed from the beginning of the Plantinian office (1555) until the end of 1864, and comprise the diaries, ledgers, partners' books, binding accounts, books of the Francfort fair, minutes of letters sent and received, inventories, catalogues, privileges, also a number of family papers.

Above the shelves, some busts of saints, in plaster. On one of the walls of the room, the *Resurrection of Christ* by LAMBERT VAN NOORT. Signed : *Lambertus a Noort pingebat anno 1565.* (Panel H. 0,37 m., L. 0,88 m.).

*The Abdication of Charles V* by PHILIP VAN BREE (1786-1871). Signed : *P. van Bree.* (Canvas H. 1,83 m., L. 2,75 m.).

*The Entrance of Charles V and the pope at Bologna in 1529.* Engraved by J. N. HOGENBERG and E. BRUINING.

Turning out of the record room the visitor stands near the large staircase leading out of the Museum.

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**of the names of painters, sculptors, drawers engravers and architects contained in this catalogue.**

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*The small numbers denote how many times the name occurs in the page mentioned.*

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